



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION

EDWARD ELGAR.

THE BLACK KNIGHT

TWO SHILLINGS.

LONDON NOVELLO & Co L^{TD}

BACH

HAYDN

BEETHOVEN

MOZART

SPOHR

MENDELSSOHN

WEBER

Mus 662.1.601

From the library of
Richard Aldrich



THE MUSIC LIBRARY
OF THE
HARVARD COLLEGE
LIBRARY

Date Due

[illegible]

NOVELLO'S ORIGINAL OCTAVO EDITION.

TO MY FRIEND, HUGH BLAIR, M.A., Mus. Bac., Cantab.

34-1-2-1

THE BLACK KNIGHT

(DER SCHWARZE RITTER)

CANTATA FOR CHORUS AND ORCHESTRA

THE POEM BY

UHLAND

(TRANSLATED BY LONGFELLOW)

THE MUSIC COMPOSED BY

EDWARD ELGAR.

(Op. 25.)

PRICE TWO SHILLINGS.

1.00

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Copyright, 1893, by Novello, Ewer and Co.

The right of Public Representation and Performance is reserved.

1110662.1.601

HARVARD UNIVERSITY

MAR 19 1959

EDA KUNN LOEB MUSIC LIBRARY

LONDON :
NOVELLO AND COMPANY, LIMITED,
PRINTERS.

THE BLACK KNIGHT.

FROM THE GERMAN OF UHLAND.

SCENE I.

'Twas Pentecost, the Feast of Gladness,
When woods and fields put off all sadness,
Thus began the King and spake;
"So from the halls
Of ancient Hofburg's walls,
A luxuriant Spring shall break,"

Drums and trumpets echo loudly,
Wave the crimson banners proudly,
From balcony the King looked on;
In the play of spears,
Fell all the cavaliers,
Before the monarch's stalwart son.

SCENE II.

- (a) To the barrier of the fight
Rode at last a sable Knight.
"Sir Knight! your name and scutcheon,
say!"
"Should I speak it here,
Ye would stand aghast with fear;
I am a Prince of mighty sway!"

- (b) When he rode into the lists,
The arch of heaven grew black with mists,
And the castle 'gan to rock.
At the first blow,
Fell the youth from saddle-bow,
Hardly rises from the shock.

SCENE III.

- (a) Pipe and viol call the dances,
Torch-light through the high hall glances;
Waves a mighty shadow in;
With manner bland
Doth ask the maiden's hand,
(b) Doth with her the dance begin;

Danced in sable iron sark,
Danced a measure weird and dark,
Coldly clasped her limbs around.
From breast and hair
Down fall from her the fair
Flowerets, faded, to the ground.

SCENE IV.

- (a) To the sumptuous banquet came
Every Knight and every Dame.
(b) 'Twixt son and daughter all distraught,
With mournful mind
The ancient King reclined,
Gazed at them in silent thought.

Pale the children both did look,
But the guest a beaker took;
"Golden wine will make you whole!"
The children drank,
Gave many a courteous thank;
"Oh, that draught was very cool!"

- (c) Each the father's breast embraces,
Son and daughter; and their faces
Colourless grow utterly.
Whichever way
Looks the fear-struck father grey,
He beholds his children die.

- (d) "Woe! the blessed children both
Takest thou in the joy of youth;
Take me, too, the joyless father!"
Spake the grim Guest,
From his hollow, cavernous breast,
"Roses in the spring I gather!"

Abstract

Digitized by Google

THE BLACK KNIGHT.

SCENE I.

EDWARD ELGAR (Op. 25)

Allegro maestoso.

PIANO.
♩ = 100.

SOPRANO.
ALTO.
TENOR.
BASS.

'Twas Pen - te - cost, .. the Feast .. of

'Twas Pen - te - cost, .. the Feast of

'Twas Pen - te - cost, the Feast of

'Twas Pen - te - cost, .. the Feast .. of

Glad - ness, . . . 'twas . . Pen-te - cost, . . the Feast of Glad - ness,

Glad - ness, 'twas Pen-te-cost, Pen - te-cost, the Feast of Glad - ness,

Glad - ness, 'twas . . Pen-te-cost, the Feast of Glad - ness,

Glad - ness, . . . 'twas Pen - te-cost, the Feast of Glad - ness,

8va

When woods .. and fields .. put

When woods and fields, when woods .. and fields put

'Twas

cantabile. When woods and

off all sad-ness, when woods and fields put

off .. all sad-ness, when

Pen - te - cost, when woods and fields, when

fields put off all sad - ness,

off all .. sad - ness, all sad - ness, when

woods .. and fields put off all sad - ness,

woods .. and fields put off, put off .. all sad - ness, when

'Twas Pen - te - cost, .. the Feast of

8va

fz *f*

woods .. and fields .. put off sad - ness, 'Twas Pen - te -

when woods .. and fields .. put off sad - ness,

woods and fields, 'Twas Pen - te -

Glad - ness, put off all sad - ness; 'Twas Pen - te -

cost, the Feast of Glad - ness, When .. woods and fields

the Feast of Glad - ness, When woods and fields put off all ..

cost, .. the Feast of Glad - ness, Thus be -

cost, .. the Feast of Glad - ness, Thus be - gan the King and

put off sad - ness, Thus be - gan .. the King, the King and

sad - ness, all sad - ness, Thus be - gan the King, be - gan the King, the King and

gan the King, thus be - gan the King, the King and

spake, thus be - gan the King, be - gan the King, the King and

rf rit. dim.

C a tempo.

spake;

spake;

spake;

spake;

a tempo. ♩. = 112.

C

mf sonore.

Ped. * *Ped.* *

p

"So from . . the halls : Of an - cient Hof - burg's

p

"So from . . the halls . . . Of an - cient Hof - burg's

p

"So from . . the halls . . . Of an - cient Hof - burg's

Ped. *

walls,

"A lux .

walls,

A lux - u - - ri - ant

"A lux - u - - ri - ant Spring, . . . a lux .

walls,

D

f

Ped. *

5

A lux - u - ri - ant Spring . . . shall

u - ri - ant Spring . . . shall break, . . . a lux

Spring, . . . a lux - u - ri - ant Spring, . . .

u - ri - ant Springshall break."

A lux - u - ri - ant

break."

u - ri - ant Spring, . . . dim. Spring shall

a lux - u - ri - ant Spring.. shall

Spring shall break, a lux - u - ri - ant Spring.. shall

dim. 8va

E Poco più mosso.

break."

Drums and trum-pets e - cho loud

break."

Drums and trum-pets e - cho loud

Drums and trum-pets e - cho loud

break."

E

116. p marcato cres.

V 8179.

Ped. *

ly, Wave the crim - son

ly, Wave the crim - son

ly, Wave the crim - son

ban - ners proud - ly, From bal - co - ny the

ban - ners proud - ly, From bal - co - ny the

ban - ners proud - ly, From bal - co - ny the

From bal - co - ny the

poco stringendo.

Ped.

King looked on, from bal - co - ny the King looked

King looked on, from bal - co - ny the King looked

King looked on, from bal - co - ny the King looked

King looked on, from bal - co - ny the King looked

F Poco più mosso.

7

on ;

f molto marcato.

on ;

In the play of spears, the play of spears, Fell

F on ; $\text{♩} = 120.$

p

f molto marcato.

In the play of spears, the play of spears, Fell

all the ca - va - liers,

f molto marcato.

In the play of spears, the play of spears, Fell

ff

3

all the ca - va - liers,

ff

In the play of spears, the play of spears, Fell

all the ca - va - liers,

ff

In the play of spears, the play of spears, Fell

ff

3

Be - fore the³ mon - arch's

all the ca - va - liers, . . Be - fore the mon - arch's stal-wart son,

Be - fore the mon - arch's stal - wart,

all the ca - va - liers, . . Be - fore the mon - arch's stal - wart

stal - wart son, . . the mon - arch's stalwart son,

be - fore the mon - arch's stal-wart, stal - wart son,

stal-wart son, In the play of spears, the

son, be - fore the mon - arch's stal - wart son, In the

Fell the ca - va - liers,

Fell the ca - va - liers, the ca - va - liers,

play of spears, Fell all the ca - va - liers, the ca - va - liers,

play of spears, Fell all the ca - va - liers, the ca - va - liers,

Be - fore the mon - arch's

Be - fore the mon - arch's

Be - fore the mon - arch's

Be -

stal - - wart son.

stal - - wart son.

stal - - wart son.

- - fore the monarch's stalwart son.

Ped.

10

I

'Twas

'Twas Pen - te - cost, the

'Twas

'Twas Pen - te - cost, the Feast of Glad - ness, 'twas

Ped.

Pen - tecost, the Feast, the Feast of Glad - ness, 'twas Pen - te -

Feast of Glad - ness, 'twas Pen - tecost, the Feast, . . . 'twas Pen - te -

Pen - tecost, the Feast of Gladness, Pen - tecost, the Feast of Glad - ness, Pen - tecost, 'twas

Pen - tecost, the Feast of Gladness, Pen - tecost, the Feast of Glad - ness, the

- cost, the Feast of Glad - ness, When woods and fields put

- cost, . . . the Feast . . . of Glad - ness, When woods . . . and fields put

Pen - tecost, the Feast of Glad - ness, When woods and fields, and fields put

Feast of Glad - ness, When woods and fields, and fields put

8va

off . . all sad . . . ness,

off . . all sad . . . ness,

off . . all sad . . . ness,

off . . all sad . . . ness,

Sev

Molto maestoso.

'Twas Pen - te - cost, . . the

'Twas Pen - te - cost, . . the

'Twas Pen - te - cost, . . the

Sev *poco rit.* 'Twas Pen - te - cost, . . the

Molto maestoso. $\text{♩} = 104$

Feast . . of Glad - ness, . . . 'twas . . Pen - te - cost, the Feast . . of Glad

Feast . . of Glad - ness, 'twas Pen - te - cost, Pen - te - cost, . .

Feast . . of Glad - ness, . . . the Feast of Glad - ness, 'twas . .

Feast . . of Glad - ness, 'twas Pen - te - cost, the Feast, 'twas

ness, . . the Feast of Glad - ness, . . the Feast of Glad - ness, When
'twas . . Pen-te - cost, . . 'twas . . Pen-te - cost, . .
Pen-te - cost, . . the Feast of Glad - ness, the Feast of Glad -
Pen - te-cost, the Feast, 'twas Pen - te-cost, the Feast, the . . Feast of Glad -

woods and fields . . put off all sad - ness, When woods and fields put off all
- ness, When woods and fields put off all
- ness, When woods and fields put off

Twas . . Pen - te - cost, sad - ness, put off . . all sad - ness,
sad - ness, . . 'Twas Pen - te - cost, sad - ness, When woods and fields put off

13

Pen - te - cost, Pen - te

When woods and fields put off sad - ness,

Pen - te - cost,

sad - ness, 'Twas Pen - te - cost, .. the

Ped. * Ped. *

- cost .. the Feast, Pen - te - cost, .. the Feast, When . .

'Twas Pen - te - cost, .. 'twas Pen - te - cost, the Feast, When . .

Pen - te - cost, .. 'twas Pen - te - cost, Pen - te - cost, When . .

Feast of Glad - ness, Pen - te - cost, the Feast, When . .

cres. sempre. ff

Ped. * Ped. * Ped. * Ped. *

woods and fields put off, put off all sad -

woods and fields put off, put off all sad -

woods and fields put off, put off all sad -

woods and fields put off, put off all sad -

Sca. poco rit. ten. Sca.

poco rit. Ped. *

M *Più lento.*

- nesa, Pen - - te -

- nesa, Pen - - te -

- nesa, Pen - - te -

- nesa, *Più lento.* Pen - - te -

M

Ped. *

- cost, Pen te - cost.

- cost, Pen te - cost.

- cost, Pen te - cost.

- cost, Pen te - cost.

p *pp*

dim. poco rit. *al*

SCENE II.

A
Moderato.

PIANO
♩ = 84

p *cres.* *f* *ff* *pp* *f*

B

8va

[illegible]

Musical score for "The Knight of the Shagreened Shield" (March, No. 10). The score is in 2/4 time and consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The lyrics are: "Rode at last a sa-ble Knight, To the bar-ri-er of the". The music features a key signature of one sharp (F#) and a tempo of 120. The score includes various musical notations such as notes, rests, and dynamic markings like "cres." (crescendo).

SOPRANO. Knight...

Rode at last a sa - ble Knight.

ALTO.

Rode at last a sa - ble Knight.

fight, "Sir Knight! your name and scout - cheon say!"

"Sir Knight! your name and scout - cheon

"Sir Knight! your name and scout - cheon

Vivace. *cres.* *Vivace.* *cres.* *Vivace.* *cres.* *Vivace.* *tr*

ff

"Sir Knight! your name and scout - cheon say!" . . .

say!" . . . "Sir Knight! your name and scout - cheon say!" . . .

say!" . . . "Sir Knight! your name and scout - cheon say!" . . .

ff *lunga*

D

pp "Should I speak it

pp "Should I speak it

pp "Should I speak it

pp "Should I speak it

pp "Should I speak it

D

a tempo. pp *sf*

ff *pp* *cres.*

here, . . . Ye would stand a - gha - st with fear; I

here, . . . Ye would stand a - gha - st with fear; I

here, . . . Ye would stand a - gha - st with fear; I

here, . . . Ye would stand a - gha - st with fear; I

sf *pp* *cres.*

ff *poco animato.*

am a Prince of might-y sway, . . . I am a

ff *poco animato.*

am a Prince of might-y sway, . . . I am a

ff *poco animato.*

am a Prince of might-y sway, . . . I am a

ff *poco animato.*

am a Prince of might-y sway, . . . I am a

ff *poco animato.*

am a Prince of might-y sway, . . . I am a

Prince of might-y sway, . . .

Prince of might-y sway, . . .

Prince of might-y sway, . . .

Prince of might-y sway, . . .

dim. *p*

Ped. *

F *Poco più mosso.*

a Prince of might-y sway, . . .

a Prince of might-y sway, . . .

p

F *Poco più mosso.* $\text{♩} = 108.$

of might-y sway, . . .

cres.

19

f *dim.* *p* *sonore.* *p*

a Prince . . of might - y sway, of
 a Prince . . of might - y sway, of
 a Prince . . of might - y sway, of
 a Prince . . of might - y sway, of

G *f* *A*

Ped. * *Ped.* *

might y sway!"
 might y sway!"
 might y sway!"
 might y sway!"

dim. *p* *rit.* *f* *pp*

Ped. *

Digitized by Google

H *Allegro molto e con fuoco.*

pp *a tempo.* *pp* *Allegro molto e con fuoco. ♩ = 100.*

p When . . . *cres. molto.*
pp When he rode in . . . *cres. molto.*
 When he rode in - to the lists, The *cres. molto.*

cres. molto. *f* he rode, . . . *f*
cres. molto. *f* When he rode, The arch of heav'n grew black, . . . *f*
 - to the lists, the . . arch of heav'n grew black, *f*
 arch of heav'n grew black, *f* grew black, with mists: *f*

I

pp

When he rode in -

I

Sea bassa.

dim. *fz* *pp* *p*

cres. molto.

When he

p cres. molto.

When he rode, The arch of heav'n grew

cres. molto.

When he rode in - to the lists, the arch of heav'n grew

cres. molto.

to the lists, The arch of heav'n grew black, grew black with

Sea.....

p cres. molto f

rode,

black,

black,

mista,

Sea bassa.

fz *pp*

Ped.

8179.

The cas-
 When . . . he rode The cas-
 When he rode, The cas-
 When he rode in - to the lists, The cas-
 tile 'gan to rock!
 tile 'gan to rock!
 tile 'gan to rock!
 tile 'gan to rock!
 The arch of heav'n grew black,
 The cas- tie
 Ped.

p
cres. molto.
cres.
f
fff
fff
fff
fff
fff
fz

K
 K

8179.

black with mists, the arch of

The arch of heav'n grew black, black with mists,

the cas - tle 'gan to rock, . . . the

'gan to rock, . . .

heav'n grew black, black with mists,

The cas - tle 'gan to

the cas - tle 'gan to

cas - tle 'gan to rock, . . . the

rock,

rock, 'gan to rock, pp

cas - tle 'gan to rock, pp

pp

When

When he rode, The

When he rode in - to the lists, The

pp When he rode in - to the lists, The arch of heav'n grew

he rode, The

arch of heav'n grew black, When he rode, The

arch of heav'n grew black, When he rode, The

black, When he rode in - to the lists, The

accel. poco a poco. cas tie 'gan to rock, *fff*

accel. poco a poco. cas tie 'gan to rock, *fff*

accel. poco a poco. cas tie 'gan to rock, *fff*

accel. poco a poco. cas tie 'gan to rock, *fff*

f accel. poco a poco. cas tie 'gan to rock, *fff*

rock!

rock!

rock,

rock!

Seas

sempre animato.

M

The arch . . . of heav'n grew black, . . .

The arch . . . of heav'n grew black, . . .

The arch . . . of heav'n grew black, . . .

The arch . . . of heav'n grew black, . . .

Seas

M

sempre animato.

The cas - tie 'gan to rock, the cas -

The cas - tie 'gan to rock, the cas -

The cas - tie 'gan to rock, the cas -

The cas - tie 'gan to rock, the cas -

Seas

tie 'gan to rock, *dim.*
 tie 'gan to rock, *dim.* the cas
 tie 'gan to rock, *dim.*
 tie 'gan to rock, *dim.*

Ped.

dim. *p.* *N Più mosso.* *
 'gan to rock!
dim. tie 'gan to rock!
dim. 'gan to rock!
dim. 'gan to rock!

dim. *p.* *pp sonora.* *N Più mosso. ♩ = 126.*

Ped.

stringendo.

stringendo.

p The arch of heav'n grew

p The arch of heav'n grew

p The arch of heav'n grew

sf *p* *stringendo.*

Ped. *

O *p* *cres.*

The arch of heav'n grew black, . . . grew black with

p *cres.*

black with mists, the arch of heav'n grew black with mists,

p *cres.*

black with mists, the arch of heav'n grew black with mists,

p *cres.*

black with mists, the arch of heav'n grew black with mists,

f

Ped. * *Ped.* * *Ped.* *

Meno mosso, poco a poco.

sf Fell . . . the youth, . . . *dim.*

sf Fell . . . the youth . . . from sad - dle-bow, *p*

sf Fell . . . the youth . . . from sad - dle-bow, *p*

sf Fell . . . the youth . . . from sad - dle-bow *p*

Meno mosso, poco a poco.

pp

Ped. *

dim.

p Hard - ly ris - es, hard - ly ris - es from the *pp*

p Hard - ly ris - es, hard - ly ris - es from the *pp*

p Hard - ly ris - es, hard - ly ris - es from the *pp*

pp

Ped. * *Ped.* * *Ped.*

R

shock,

shock,

shock,

R

tranquillo.

Ped. *

Hard-ly ris - - - es . . from the shock.

Hard-ly ris - - - es . . from the shock.

Hard-ly ris - - - es . . from the shock.

Hard-ly ris - - - es . . from the shock.

S

dim. p pp poco rit.

Tempo lmo.

pp dim. ppp.

rit. Ped.

SCENE III.

*Allegretto.*PIANO.
♩ = 92.

pp *f* *pp* *Ped.* *

f *pp* *cres.* *pp* *

A *p molto grazioso.*

pp *Ped.* *

B *pp* *fpp* *dim.* *Ped.* *

pp *

First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a steady eighth-note accompaniment. Dynamics include *cres.* and *Ped.*. A small asterisk is present at the end of the system.

Second system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues the eighth-note accompaniment. Dynamics include *mf* and *Ped.*. A small asterisk is present at the end of the system.

Third system of musical notation. The right hand features a melodic line with a grace note. The left hand continues the eighth-note accompaniment. Dynamics include *cres.*.

Fourth system of musical notation. The right hand has a melodic line with a grace note. The left hand continues the eighth-note accompaniment. Dynamics include *pp*, *cres.*, and *Ped.*. A small asterisk is present at the end of the system.

Fifth system of musical notation. The right hand has a melodic line with a grace note. The left hand continues the eighth-note accompaniment. Dynamics include *f*, *p*, and *dim.*. A small asterisk is present at the end of the system.

Sixth system of musical notation. The right hand has a melodic line with a grace note. The left hand continues the eighth-note accompaniment. The system concludes with a double bar line.

ALTO. *ppp stac.* Pipe and vi - ol, pipe and vi - ol call the dan -

TENOR. *ppp stac.* Pipe and vi - ol, pipe and vi - ol, pipe and vi - ol call . .

BASS. *legato.* *ppp* Pipe and vi - ol, pipe and vi - ol, pipe and vi - ol call . .

Pipe and vi ol call the dan - ces, Torch-light thro' the

E Più moderato. $\text{♩} = 84$

Voices alone.

ces, call the dan - ces, pipe and vi - ol, pipe and vi - ol,

call the dan - ces, pipe and vi - ol, pipe and vi - ol,

the dan - ces, pipe and vi - ol, pipe and vi - ol,

high hall, thro' the high hall glances, Pipe and vi - ol call the dan - ces,

call the dan - ces,

pipe and vi - ol call . . . the dance, pipe and vi - ol call the

pipe and vi - ol call . . . the dan - ces, . . . call the

Torch - light thro' the high hall, thro' the high hall glan

Pipe and vi - ol call the dan - ces, Torch-light thro' the
 dan - ces, pipe and vi - ol call, call the dan - ces, pipe, pipe and vi - ol
 dan - ces, pipe and vi - ol call, call the dan - ces, pipe, pipe and vi - ol
 ces, Pipe and vi - ol call, call the dan - ces, pipe, pipe and vi - ol

high hall glan - ces, Torch - light
 call, call the dan - ces, pipe and vi - ol call the dan - ces,
 call, call the dan - ces, pipe and vi - ol call the dan - ces,
 call, call the dan - ces, pipe and vi - ol call the dan - ces,

thro' the high hall, thro' the high hall glan - ces,
 pipe and vi - ol call the dan - ces,
 pipe and vi - ol call, pipe and vi - ol call the
 Torch - light thro' the high hall, thro' the high hall glan - ces,

ceas,

Torch light thro' the hall,

dance, Torch light glan

torch-light, torch light thro' the high hall glan

Tempo lmo. = 92.

Musical score for "The High Hall" (from "The Merry Men"). The score is in 2/4 time and G major. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "torch - light thro' the high hall". The score includes dynamic markings such as *cres.* (crescendo) and *p* (piano). The piano part features a prominent bass line with eighth notes and a melody in the right hand.

glan - ces, torch-light thro' the high hall glan - ces, glan - ces thro' the

glan - ces, torch-light thro' the high hall glan - ces, glan - ces thro' the

glan - ces, torch-light thro' the high hall glan - ces, glan - ces thro' the

mf *sempre cres.*

Ped. ** Ped.* ** Ped.*

legato.

Pipe and vi - ol call the dan - ces, call the dan - ces, pipe and vi -

hall,

hall,

hall,

Pipe and vi -

f

Ped. *

ol.. pipe .. and vi - ol call the dan - ces,

Call the

ol.. pipe and vi - ol call the dan - ces, call the dan - ces,

Pipe and vi - ol call the

Ped. * *Ped.* *

Torch - light thro' .. the high hall glan - ces, .. torch

dan - ces, Torch - light thro' the high hall glan

Torch - light thro' the high hall glan - ces, torch -

dan - ces, pipe and vi - ol call .. the

f

light thro' the high hall glances, Pipe and viol call the dances, Torch-light
ces, torch-light thro' the high hall glances, Pipe and viol call the
light, torch light glance
dan - ces, call the dan - ces, call the
thro' the high hall glances, Pipe and
dan ces, Torch-light thro' the hall, Pipe and
ces, torch-light thro' the hall glance, pipe and vi
vi - ol call the dan - ces, pipe and
vi - ol call the dan - ces, pipe and
ol call the dan - ces, Torch-light thro' the high hall glances, Pipe and vi

88

call the dan - ces,

vi - ol call the dan - ces, pipe and

vi - ol call the dan - ces,

ol call the dan-ces, Torch-light thro' the high hall glances,

[illegible]

Waves a mighty, mighty sha-dow in, . . waves a might-y sha - dow in, . . waves a might-y sha - dow in, . . waves a might-y sha - dow in, . .

dim. waves a mighty sha-dow in; . . . With man-ner bland Doth ask the maid - en's *dolce.* *pp*

dim. waves a might - y, might - y sha-dow in; With man-ner bland Doth ask the maid - en's *dolce.* *pp*

dim. waves a might - y, might - y sha-dow in; With man-ner bland Doth ask the maid - en's *dolce.* *pp*

dim. waves a mighty sha-dow in; . . . With man-ner bland Doth ask the maid - en's *dolce.* *pp*

K hand, *pp*

hand, *sempre pp* With

hand, Waves . . . a might - y sha-dow in; . . . *pp*

K hand, *pp*

man - ner bland Doth ask the maid-en's hand, *ppp* *rit.*

*Moderato.**Moderato.* ♩ = 69.*f*
*pesante.**pp**molto espress.*
sempre pp

Doth with her the dance be - gin ;

Doth with her the dance be - gin ;

Doth with her the dance be - gin ;

Doth with her the dance be - gin ;

dim.

Danc'd in sa - ble i - ron sark,

Danc'd in sa - ble i - ron sark,

Danc'd in sa - ble i - ron sark,

Danc'd in sa - ble i - ron sark,

*pp**p*

Danc'd a measure weird and
 Danc'd a measure weird and
 Danc'd a measure weird and
 Danc'd a measure weird and

dark,
 dark,
 dark,
 dark,

danc'd a mea - sure,
 a mea - sure, a mea - sure weird and
 a mea - sure, a mea - sure weird and
 a mea - sure weird and

Musical notation includes various dynamics: *pp*, *f*, *dim.*, *ten.*, *M*, *p*, and *pp*. The piano part features complex chordal textures and arpeggiated figures.

p Cold-ly clasp'd her limbs a-round. *O*

p Cold-ly clasp'd her limbs a-round.

p Cold-ly clasp'd her limbs a-round.

p Cold-ly clasp'd her limbs a-round. *O*

f *dim.* *p*

Ped. *

pp From breast and hair Down fall from

pp From breast and hair Down fall from

pp From breast and hair Down fall from

pp From breast and hair Down fall from

Ped. * *Ped.* * *Ped.* * *Ped.* *

dim. molto. *P* her the fair Flower . . . etc,

dim. molto. her the fair Flower . . . etc,

dim. molto. her the fair Flower . . . etc,

dim. molto. her the fair Flower . . . etc,

P *pp*

Ped. * *Ped.* * *Ped.* *

flower - ets, fad - ed, flower - ets,
fad - ed, flower - ets,
flower - ets, fad - ed,
O *animato.* *p* From breast and hair . . Down fall from
fad - ed, to the ground, *molto cres.* Down
fad - ed, to the ground, *molto cres.* Down
fall to . . . the ground, Down
animato. *cres.*
Ped. * Ped. * Ped. * Ped. * Ped. *
her . . the fair . . . Flower - ets fad - ed, to . . the ground.
fall fair Flowerets, the flowerets, to the ground.
fall the fair, . . fair Flowerets, the flowerets, to the ground.
fall the Flowerets, the flowerets, to the ground.
ff a tempo. *p dim.*
Ped. * Ped. * Ped. * Ped. * Ped. *

Danc'd in sa-ble i-ron sark,

Danc'd in sa-ble i-ron sark,

Danc'd in sa-ble i-ron sark,

Danc'd in sa-ble i-ron sark,

R

dim.

Danc'd a mea-sure weird and dark,

weird and dark.

Danc'd a mea-sure weird and dark,

weird and dark.

Danc'd a mea-sure weird and dark,

weird and dark.

Danc'd a mea-sure weird and dark,

weird and dark.

dim.

ppp

a tempo.

SCENE IV.

Andante maestoso.

PIANO.
♩ = 60

A SOPRANO.

ALTO.

TENOR.

BASS.

To the sumptuous

A

pp

To the sumptuous banquet came

To . . . the banquet came . . .

banquet came . . . Ev'ry Knight, . . . ev'ry Dame, . . .

To the sumptuous banquet came, . . .

cres. *p.* *mf* *fp*

Ped. * *Ped.* *

Ev'ry Knight and ev'ry Dame, To the sumptuous

Ev'ry Knight and ev'ry Dame, . . .

Ev'ry Knight and ev'ry Dame, . . .

p. *dim.* *B dolce.* *dim.* *B*

Ped. * *Ped.* *

banquet came . . . Ev'ry Knight and . . . ev'ry Dame, . . .

To the banquet, to the banquet came . . .

To the banquet, to the banquet came

To the banquet, to the banquet came

cres. *mf* *mf* *mf* *mf* *mf*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ev - 'ry Knight and Dame, ev - 'ry Knight . . .

Ev - 'ry Knight and ev - 'ry Dame, . . .

Ev - 'ry Knight, ev - 'ry Dame, e-ve-ry

Ev - 'ry Knight and ev - 'ry, ev - 'ry Dame,

Ped. * *Ped.* *

ev - 'ry Knight . . . and Dame.

ev - 'ry Dame, . . . ev - 'ry

Knight, e-ve-ry Dame, e-ve-ry Knight . . . and

ev - 'ry Knight, . . . e-ve-ry Knight, e-ve-ry

cres. *dim.* *cres.* *dim.* *cres.* *dim.* *cres.* *dim.*

Dame.

Dame.

Dame.

pp *mf*

Ped. *

espress. *dim.* *pp* *Ped.* *

D *Allegretto.*

p 'Twixt son and daugh-ter all
p 'Twixt son and daugh-ter all
p 'Twixt
p 'Twixt

D *Allegretto.* ♩ = 108.*p dolce e mesto.*

dis-traught, 'twixt son and
dis-traught, 'twixt son and
son and daugh-ter, 'twixt son and
son and daugh-ter, 'twixt son and

daugh - ter, With mourn - ful, mourn - ful mind The an - cient

daugh - ter, With mourn - ful, mourn - ful mind The an - cient

daugh - ter, With mourn - ful, mourn - ful mind The an - cient

daugh - ter, With mourn - ful mind The an - cient

cres. *p* *dim.*

cres. *p* *dim.*

cres. *p* *dim.*

cres. *p* *dim.*

cres. *cres. molto.* *sf* *pp*

Ped. *

King re - clined,

King re - clined,

King re - clined,

King re - clined,

King re - clined,

pp *cres.* *E*

f *dim.* *mf* *p*

pp Gazed at them in si - lent thought.

pp Gazed at them in si - lent thought.

pp Gazed in si - lent thought.

pp Gazed in si - lent thought.

poco cres. *pp* Pale the chil - dren both did look, the chil - dren both did

poco cres. *pp* Pale the chil - dren both did look, the chil - dren both did

pp Pale the chil - dren look, the chil - dren both did

pp Pale the chil - dren look, the chil - dren both did

poco cres. *pp*

ppp look,

ppp look,

ppp look,

ppp look,

ppp look,

ppp *f*

Musical score for voice and piano, page 52. The score is in G major and 3/4 time. It features vocal lines with lyrics and piano accompaniment.

Lyrics:
 pale the chil-dren both did
 look,
 look,
 look,
 But the guest . . . a beak-er took, . . .

Performance Instructions:
pp (pianissimo), *dim.* (diminuendo), *G* (G major), *Poco più mosso.* (Poco più mosso), *cres.* (crescendo), *ff* (fortissimo), *tutta forza.* (tutta forza), *vivace.* (vivace), *Ped.* (Pedal), *8va.* (8va).

The score includes a section marked "8179." at the bottom.

vivace. *f* a beak . . .

But the guest . . . a beak-er took, . . . *f* a beak . . .

vivace. *f* a beak-er took, . . .

But the guest . . . a beak-er took, . . .

pp subito. *cres. molto.* er took ;

p *cres. molto.* a beak er took ;

pp subito. *cres. molto.* er took ;

p *cres. molto.* a beak er took ;

pp *cres. molto.* *f*

Ped. "Gold-en wine . . . will make you whole, . . .

"Gold-en wine . . . will make you whole, . . .

"Gold-en wine . . . will make you whole, . . .

"Gold-en wine . . . will make you whole, . . .

Ped. ** Ped.* 8179. ** Ped.* ** Ped.*

gold - en wine will make you whole,

gold - en wine gold - en wine will make you whole,

gold - en wine, gold - en wine will make you whole,

gold - en

will make you whole, . . will make you whole,

gold - en wine will make you whole,

wine, . . gold - en wine will make you whole,

en wine ! "

gold en wine ! "

gold en wine ! "

gold en wine ! "

cres. molto

Peu

dim. *p* *dim.* *p* *dim.* *p* *dim.* *p*

subito

8va

1^a p

8179.

K

chil - dren drank,

p The chil - dren drank,

p The chil - dren drank,

p The chil - dren drank,

K

Ped. * *Ped.* *

the chil - dren drank, Gave ma - ny a

the chil - dren drank, Gave ma - ny a

the chil - dren drank, Gave a

the chil - dren drank, Gave a

cres.

Ped. *

pp cour - teous thank, ma - ny a cour - teous thank;

pp cour - teous thank, ma - ny a cour - teous thank;

pp cour - teous thank, ma - ny a cour - teous thank;

pp cour - teous thank, ma - ny a cour - teous thank;

pp

p *poco marcato.*

Ped. *

Oh, that draught, . . .

Oh, that draught, . . .

Oh, that draught, . . .

Oh, that draught, . . .

dim. *pp* *mf* *Ped.* *

dim. *p* oh, that draught, ..

p oh, that draught, ..

p oh, that draught, ..

dim. *p*

dim. *pp* *M* oh, that draught, ..

dim. *pp* oh, . . . that draught was ve-ry cool, ..

dim. *pp* oh, . . . that draught was ve-ry cool, ..

dim. *pp* oh, . . . that draught was ve-ry cool, ..

pp *ppp* *M* *Ped.*

[illegible]

The musical score is written for a vocal ensemble and piano accompaniment. It consists of five staves. The first four staves are vocal parts, each beginning with a treble clef, a key signature of one flat (B-flat), and a common time signature. Each vocal staff has a single note on the first staff line (C4) followed by a rest for the remainder of the measure, with the lyrics "cool!" written below. The fifth staff is the piano accompaniment, starting with a bass clef, one flat, and common time. It features a complex rhythmic pattern in the right hand, including eighth and sixteenth notes, and a simpler bass line. The piano part includes various musical notations such as slurs, ties, and dynamic markings like 'v' (forte) and 'N' (piano).

ppp senza rit.

Digitized by Google

Each the father's breast em - bra - ces, . . . Son and daughter, son and

Each the father's breast em - bra - ces, . . . Son and daughter, son and

Each the father's breast em - bra - ces, . . . Son and daughter, son and

Each the father's breast em - bra - ces, . . . Son and daughter, son and

Larghetto. *of preceding movement.* *8va*

pp

dim. daugh-ter; . . . and their fa-ces Colourless, co - lourless grow ut - ter-ly,

dim. daughter; . . . and their fa-ces Colourless, co - lourless grow ut - ter-ly,

dim. daughter; . . . their fa - ces, . . . grow co-lour-less,

dim. daughter; *8va* and their fa-ces Colourless, co - lourless grow ut - ter-ly,

Son and daughter; and their fa - ces Co - lour-less grow ut - ter-ly.

Son and daughter; and their fa - ces Co - lour-less grow ut - ter-ly.

and their fa - ces Co - lour-less grow ut - ter-ly.

Son and daughter; and their fa - ces Co - lour-less grow ut - ter-ly.

pp *pp* *P* *Ped.* *

60

pp Which - ev - er way, which - ev - er

pp Which - ev - er, way, which - ev - er way, which

pp Which - ev - er way, which - ev - er

pp Which - ev - er way, which - ev - er

cres. *mf* *dim.* *pp* *cres.*

pp way, *pppp* Looks .. the fear - - - struck

pp way *pppp* Looks .. the fear - - - struck

pp way way *pppp* Looks .. the fear - - - struck

pp way Looks the fa - - - ther,

p dolciss.

fa ther grey,

fa ther grey,

f *stringendo.* *sf* *rall.* *dism.*

Ped. * Ped. * Ped.

8179.

R a tempo. *dim.*

He be-holds his chil-dren die, he beholds his chil-dren

He be-holds his chil-dren die, he beholds his chil-dren

He be-holds his chil-dren die, he beholds his chil-dren

he beholds them

R a tempo. *f p*

pp *poco rit. e dim.* *S*

die, he be-holds his chil-dren die.

pp *poco rit. e dim.*

die, he be-holds his chil-dren die.

pp *poco rit. e dim.*

die, he be-holds his chil-dren die.

pp *poco rit. e dim.*

die, he be-holds his chil-dren die.

p *pp* *poco rit.* *pp* *S Più lento.*

dim. sempre. *ppp*

Ped. *

Allegro molto, ♩ = 152.

Ped. *

T

"Woe! the bless-ed chil-dren both . .

"Woe! the bless-ed chil-dren both . .

"Woe! the bless-ed chil-dren both . .

f "Woe! the bless-ed chil-dren both . .

T

Ped. * *Ped.* * *Ped.* * *Ped.* *

U

Tak'st thou in the joy . . of youth,

Tak'st thou in the joy . . of youth,

Tak'st thou in the joy . . of youth,

Tak'st thou in the joy . . of youth,

U

Ped. V *

p *cres.* *accel.* *f*

tak'st thou in the joy of youth, the joy of

in the joy of youth, the joy of

p *cres.* *accel.*

tak'st thou in the joy of youth, in the joy of

in the joy, the joy of

8va

ores. molto. *accel.*

V Andante.

youth; Take me, too, take me, too, take

youth;

youth; Take me, too, take me, too,

youth; *Andante.* $\text{♩} = 72$

V

Ped. *f* *3* *Ped.* *3*

me, too, the joy less fa-ther, take me,

Take me, too, take

take me,

Take me, too, take

Ped. *f* *3* *Ped.* *3*

too, take me, too, the joy - less fa - ther !
 me, too, take me, too, the joy - less fa - ther !
 too, take me, . . . the joy - less fa - ther !
 me, too, take me, the joy - less fa - ther !

ff *Ped.* *p* *dim.* *rit. e dim. sempre.*

Lento. *W* *pp* Spake the
pp Spake the
pp Spake the
pp Spake the
pp Spake the

Lento. $\text{♩} = 60.$ *W* *pp*

grim Guest, From his hol-low, ca-ver-nous breast,
 grim Guest, From his hol-low, ca-ver-nous breast,
 grim Guest, From his hol-low, ca-ver-nous breast,
 grim Guest, From his hol-low, ca-ver-nous breast,

sf *pp*

The musical score consists of five staves. The first four staves are vocal parts, each beginning with a treble clef, a key signature of one sharp (F#), and a dynamic marking of 'pp'. They all contain the lyrics "Ro - ses, ro - ses". The fifth staff is the piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of one sharp. It includes markings for 'a tempo.', 'pp', and 'espress.'. The music features various melodic lines, rests, and harmonic support for the vocalists.

1st & 2nd SOPRANO. *pp* in the Spring, .. *poco* in the Spring, .. in the Spring, *cres.*

1st & 2nd ALTO. *pp* in the Spring, .. *poco* in the Spring, .. in the Spring, *cres.*

1st & 2nd TENOR. *pp* in the Spring, .. *poco* in the Spring, .. in the Spring, *cres.* I . .

1st & 2nd BASS. *pp* in the Spring, .. *poco* in the Spring, .. in the Spring, *cres.* I

in the Spring, .. in the Spring, .. in the Spring, I

Y *Allegro molto.*

ther."

ther."

ther."

ther."

Soa.....

Y *Allegro molto.* ♩ = 160.

tr tr tr tr tr

ff *ff* *ff* *ff* *ff* *fff*

Ped.

8179.

* Ped.

espress. *poco accel. al* *tempo 1mo. cres.*
pp rit.
Ped.
dim. *p* *dim.*
poco a poco rall.
 In . . . the Spring,
 In . . . the Spring,
 In . . . the Spring,
 In . . . the Spring,
poco a poco rall.
Ped. ** Ped.* ** Ped.*

rit. molto. BB

dim. rit. molto.

Ro - ses . . . in the Spring.

dim. rit. molto.

Ro - ses . . . in the Spring.

dim. rit. molto.

Ro - ses . . . in the Spring.

BB

dim. rit. molto. *pp a tempo più lento.* *pp*

Ped.

rit. al fine. *dim.* *pp*



NOVELLO'S ORIGINAL OCTAVO EDITIONS OF Oratorios, Cantatas, Operas, Masses, &c.

				Part.	Page.	Notes.	Cost.
FRANZ ABT.							
FAYS' FROLIC	(Female voices)	(Sol-Fa, 0/6)	1/6	—	—		
GOLDEN CITY	(ditto)	(Sol-Fa, 0/6)	1/6	—	—		
MINSTER BELLS	(ditto)	(Sol-Fa, 0/6)	1/6	—	—		
SILVER CLOUD	(ditto)	(Sol-Fa, 0/6)	1/6	—	—		
SPRINGTIME	(ditto)	(Sol-Fa, 0/6)	1/6	—	—		
SUMMER	(ditto)	(Sol-Fa, 0/6)	1/6	—	—		
WATER FAIRIES	(ditto)	(Sol-Fa, 0/6)	1/6	—	—		
WISHING STONE	(ditto)	(Sol-Fa, 0/6)	1/6	—	—		
J. H. ADAMS.							
DAY IN SUMMER	(Children's Voices)	(Sol-Fa, 0/6)	1/6	—	—		
KING CONOR	...	(Sol-Fa, 1/0)	2/0	2/6	4/0		
THOMAS ADAMS.							
CROSS OF CHRIST	(Sol-Fa, 0/6)	...	1/0	—	—		
GOLDEN HARVEST	(Sol-Fa, 0/6)	...	1/0	—	—		
HOLY CHILD (Christmas)	(Sol-Fa, 0/6)	...	1/0	—	—		
NATIVITY, THE (Christmas)	(Sol-Fa, 0/6)	...	1/0	—	—		
RAINBOW OF PEACE (Harvest)	...	...	1/0	—	—		
STORY OF CALVARY	(Sol-Fa, 0/6)	...	1/6	2/0	—		
THOMAS ANDERTON.							
NORMAN BARON	...	...	1/0	1/6	—		
WRECK OF THE HESPERUS	(Sol-Fa, 0/4)	...	1/0	—	—		
YULE TIDE	...	...	1/6	2/0	3/0		
P. ARMES.							
HEZEKIAH	...	...	2/6	—	—		
ST. BARNABAS	...	...	2/6	—	—		
ST. JOHN THE EVANGELIST	...	...	2/6	—	—		
A. D. ARNOTT.							
BALLAD OF CARMILHAN	(Sol-Fa, 1/0)	...	2/6	—	—		
YOUNG LOCHINVAR	(Sol-Fa, 0/6)	...	1/6	—	—		
E. ASPA.							
ENDYMION (with Recitation)	...	...	2/6	—	—		
GIPSIES	...	...	1/0	—	—		
ASTORGA.							
STABAT MATER	...	...	1/0	1/6	—		
IVOR ATKINS.							
HYMN OF FAITH	...	...	1/6	—	—		
AUBER.							
FRA DIAVOLO (Opera)	...	...	3/6	—	5/0		
MASANIELLO (Opera)	...	...	3/6	—	5/0		
FREDERIC AUSTIN.							
SONGS IN A FARMHOUSE	...	...	1/0	—	—		
J. C. BACH.							
I WRESTLE AND PRAY (Motet)	(Sol-Fa, 0/2)	...	0/4	—	—		
J. S. BACH.							
BE NOT AFRAID (New Edition)	...	...	0/6	—	—		
BIDE WITH US	(Sol-Fa, 0/6)	...	1/0	—	—		
BLESSING, GLORY, AND WISDOM	...	...	0/6	—	—		
CHRIST LAY IN DEATH'S DARK PRISON	...	...	1/0	—	—		
CHRISTMAS ORATORIO	...	...	2/6	4/0	—		
Ditto (PARTS 1 & 2)	(Sol-Fa, 0/6)	...	1/0	—	—		
Ditto (PARTS 3 & 4)	...	...	1/0	—	—		
Ditto (PARTS 5 & 6)	...	...	1/0	—	—		
COME, JESU, COME (Motet)	...	...	1/0	—	—		
COME, REDEEMER OF OUR RACE	...	...	1/0	—	—		
FROM DEPTHS OF WOE I CALL ON THEE	...	...	1/0	—	—		
GIVE THE HUNGRY MAN THY BREAD	...	...	1/0	—	—		
GOD GOETH UP WITH SHOUTING	...	...	1/0	—	—		
GOD SO LOVED THE WORLD	...	...	1/0	—	—		
GOD'S TIME IS THE BEST	(Sol-Fa, 0/6)	...	1/0	—	—		
HOW BRIGHTLY SHINES	(CHORUSES, Sol-Fa, 0/6)	...	1/0	—	—		
IF THOU BUT SUFFEREST GOD TO GUIDE	...	...	1/0	—	—		
JESU, PRICELESS TREASURE	(Sol-Fa, 0/6)	...	1/0	—	—		
JESUS, NOW WILL WE PRAISE THEE	...	...	1/0	—	—		
JESUS SLEEPS, WHAT HOPE REMAINETH	...	...	1/0	—	—		
LET SONGS OF REJOICING	...	...	1/0	—	—		
LORD IS A SUN AND SHIELD, THE	...	...	1/0	—	—		
LORD IS MY SHEPHERD, THE	...	...	1/0	—	—		
(Ditto, CHORUSES ONLY, Sol-Fa, 0/2)	...	...	1/0	—	—		
LORD, REBUKE ME NOT	...	...	1/0	—	—		
MAGNIFICAT, IN D	...	...	1/0	—	—		
MASS, IN B MINOR	(CHORUSES only, Sol-Fa, 2/0)	...	2/6	3/0	4/0		
MISSA BREVIS, IN A	...	...	1/6	—	—		
MY SPIRIT WAS IN HEAVINESS	(Sol-Fa, 0/6)	...	1/0	—	—		
NOW SHALL THE GRACE	(Sol-Fa, 0/6)	...	0/6	—	—		
O JESU CHRIST, THOU PRINCE OF PEACE	...	...	1/0	—	—		
O LIGHT EVERLASTING	(Sol-Fa, 0/6)	...	1/0	—	—		
O PRAISE THE LORD FOR ALL HIS MERCIES	...	...	1/0	—	—		
O TEACH ME, LORD, MY DAYS TO NUMBER	...	...	1/0	4/0	—		
PASSION (St. JOHN)	...	...	2/0	2/6	—		
PASSION (St. MATTHEW)	...	...	2/0	2/6	—		
Ditto (ditto) (Abridged, as used at St. Paul's)	...	...	1/6	2/0	—		
Ditto (ditto) CHORUSES (Sol-Fa, 1/0)	...	...	1/0	—	—		
Ditto (ditto) (New Edition)	...	...	2/6	2/6	4/6		
(CHORUSES ONLY, Sol-Fa, 1/0)	...	...	1/0	—	—		
J. S. BACH (continued).							
PHOEBUS AND PAN	...	...	1/6	—	—		
PRAISE OUR GOD WHO REIGNS IN HEAVEN	...	...	1/0	—	—		
PRAISE THOU THE LORD, JERUSALEM	...	...	1/0	—	—		
SAGES OF SHEBA, THE	...	...	1/0	—	—		
SING YE TO THE LORD (Motet)	(Sol-Fa, 1/0)	...	1/0	—	—		
SLEEPERS, WAKE	(Sol-Fa, 0/6)	...	1/0	—	—		
SPIRIT ALSO HELPETH US, THE (Motet)	...	...	1/0	—	—		
STRIKE, THOU HOUR SO LONG EXPECTED	...	...	1/0	—	—		
STRONGHOLD SURE	(CHORUSES ONLY, Sol-Fa, 0/6)	...	1/0	—	—		
THERE IS NOUGHT OF SOUNDNESS	...	...	1/0	—	—		
THOU GUIDE OF ISRAEL	...	...	1/0	—	—		
WAILING, CRYING, MOURNING	...	...	1/0	—	—		
WATCH YE, PRAY YE	...	...	1/0	—	—		
WHEN WILL GOD RECALL MY SPIRIT	...	...	1/0	—	—		
M. W. BALFE.							
THE BOHEMIAN GIRL (Opera)	...	...	—	—	—
Ditto CONCERT EDITION	...	...	1/6	—	—		
GRANVILLE BANTOCK.							
A PAGEANT OF HUMAN LIFE	...	...	1/6	—	—		
FIRE-WORSHIPPERS	...	...	2/6	—	—		
THE GREAT GOD PAN, PART I. PAN IN	...	...	—	—	—
ARCADY (CHORUSES ONLY)	...	...	2/6	—	—		
J. BARNBY.							
KING ALL GLORIOUS	(Sol-Fa, 0/14)	...	0/6	—	—		
LORD IS KING (97th Psalm)	(Sol-Fa, 1/0)	...	1/6	2/0	—		
REBEKAH	(Sol-Fa, 0/6)	...	1/0	1/6	2/6		
J. F. BARNETT.							
ANCIENT MARINER	(Sol-Fa, 2/0)	...	2/6	4/0	5/0		
EVE OF ST. AGNES	(Sol-Fa, 1/6)	...	2/6	3/6	4/6		
PARADISE AND THE PERI	...	...	4/0	—	6/0		
WISHING BELL	(Female voices)	(Sol-Fa, 1/0)	2/6	—	—		
MARMADUKE BARTON.							
MASS IN A MAJOR (For Advent and Lent)...	...	...	1/0	—	—		
HUBERT BATH.							
THE WAKE OF O'CONNOR	(Sol-Fa, 1/6)	...	2/6	—	—		
BEETHOVEN.							
CALM SEA AND A PROSPEROUS VOYAGE	...	...	0/4	—	—		
CHORAL FANTASIA	(Sol-Fa, 0/8)	...	1/0	—	—		
CHORAL SYMPHONY	...	...	2/6	—	—		
Ditto VOCAL PORTION (Sol-Fa, 0/6)	...	...	1/6	—	—		
COMMUNION SERVICE, IN C	...	...	1/6	—	3/0		
ENGEDI; OR, DAVID IN THE WILDERNESS	...	...	1/0	1/6	2/6		
FIDELIO (Opera)	...	...	2/6	—	5/0		
Ditto (CHORUSES ONLY)	...	...	2/0	—	—		
Ditto (Finale, Act II.)	...	...	1/6	—	—		
MASS, IN C (Sol-Fa, 1/0)	...	...	1/0	1/6	2/6		
MASS, IN D	...	...	2/0	2/6	4/0		
MOUNT OF OLIVES	(CHORUSES, Sol-Fa, 0/6)	...	1/0	1/6	2/6		
Ditto (CHORUSES ONLY)	...	...	0/6	1/0	—		
PRAISE OF MUSIC	...	...	1/6	2/0	3/3		
RUINS OF ATHENS	(Sol-Fa, 0/6)	...	1/6	—	—		
A. H. BEHREND.							
SINGERS FROM THE SEA	(Female Voices)	...	1/6	—	—		
(Ditto, Sol-Fa, 0/9)	...	...	—	—	—
THROUGH THE YEAR	(Female Voices)	...	2/0	—	—		
(Ditto, Sol-Fa, 0/9)	...	...	—	—	—
BELLINI.							
NORMA (Opera)	...	...	2/6	—	5/0		
I PURITANI (Opera)	...	...	2/6	—	5/0		
SONNAMBULA (Opera)	...	...	2/6	—	5/0		
WILFRED BENDALL.							
LADY OF SHALOTT	(Female voices)	...	1/6	—	—		
(Ditto, Sol-Fa, 0/6)	...	...	—	—	—
LEGEND OF BREGENZ	(Female voices)	...	1/6	—	—		
(Ditto, Sol-Fa, 0/6)	...	...	—	—	—
SONG DANCES	Vocal Suite. (Female Voices)	...	1/0	—	—		
(Ditto, Sol-Fa, 0/6)	...	...	—	—	—
KAREL BENDL.							
WATER-SPRITE'S REVENGE	(Female voices)	...	1/0	—	—		
JULIUS BENEDICT.							
LEGEND OF ST. CECILIA	(Sol-Fa, 1/6)	...	2/6	3/0	4/0		
PASSION MUSIC	(From St. Peter)	...	1/6	—	—		
ST. PETER	...	...	2/0	3/6	5/0		
GEORGE J. BENNETT.							
EASTER HYMN	...	...	1/0	—	—		
W. STERNDAL BENNETT.							
INTERNATIONAL EXHIBITION ODE (1862)	...	...	1/0	—	—		
MAY QUEEN	(Sol-Fa, 0/6)	...	1/0	1/6	2/6		
Ditto (CHORUSES ONLY)	...	...	0/6	1/2	—		
WOMAN OF SAMARIA	(Sol-Fa, 0/9)	...	1/0	1/6	2/6		

Most of these Cantatas, &c., can be supplied in Roan, rounded corners, red under gilt edges, price 3s. in excess of the marked price of the paper cover edition.

	Page Cover	Page Boards	Cloth Unit		Page Cover	Page Boards	Cloth Unit
HECTOR BERLIOZ.				WILLIAM CARTER.			
CHILDHOOD OF CHRIST (CHORUSES, SOL-FA, 0/8) ...	2/0	—	—	PLACIDA (CHORUSES ONLY, 1/0) ...	2/0	2/6	—
FAUST (CHORUSES, SOL-FA, 1/0) ...	2/8	—	—	CHERUBINI.			
TE DEUM LAUDAMUS (Latin) (SOL-FA, 1/0) ...	2/0	—	—	FIRST REQUIEM MASS, C MINOR (Lat. and Eng.) ...	1/0	1/6	2/6
G. R. BETJEMANN.				SECOND MASS, IN D MINOR... ..	2/0	2/6	3/6
SONG OF THE WESTERN MEN	1/0	—	—	THIRD MASS, IN A (CORONATION)	1/0	1/6	2/6
HUGH BLAIR.				FOURTH MASS, IN C	1/0	1/6	2/6
BLESSED ARE THEY WHO WATCH (ADVENT) ...	1/6	—	—	E. T. CHIPP.			
HARVEST-TIDE	1/0	—	—	NAOMI	2/0	—	—
SONG OF DEBORAH AND BARAK	2/6	—	—	HAMILTON CLARKE.			
TRAFALGAR (SOL-FA, 0/8)	1/6	—	—	DAISY CHAIN (Operetta, Children's voices) (SOL-FA, 0/8) ...	2/6	—	—
JOSIAH BOOTH.				DRUMS AND VOICES (ditto) (SOL-FA, 0/8) ...	2/0	—	—
DAY OF REST (Female voices) (SOL-FA, 0/8) ...	1/6	—	—	HORNPIPE HARRY (ditto) (SOL-FA, 0/8) ...	2/6	—	—
RUTLAND BOUGHTON.				MISSING DUKE (ditto) (SOL-FA, 0/8) ...	2/6	—	—
INVINCIBLE ARMADA	1/6	—	—	PEPIN THE PIPPIN (ditto) (SOL-FA, 0/8) ...	2/6	—	—
MIDNIGHT	2/0	—	—	FREDERIC CLIFFE.			
SKELETON IN ARMOUR	2/0	—	—	NORTH-EAST WIND (SOL-FA, 0/8)	2/0	2/6	—
KATE BOUNDY.				GERARD F. COBB.			
RIVAL FLOWERS (Operetta, Children's voices) ...	1/6	—	—	MY SOUL TRULY WAITETH	1/0	—	—
(Ditto, SOL-FA, 0/8)	—	—	—	SONG OF TRAFALGAR (Men's voices)	2/0	—	—
E. M. BOYCE.				S. COLERIDGE-TAYLOR.			
LAY OF THE BROWN ROSARY	1/6	—	—	A TALE OF OLD JAPAN (SOL-FA, 1/6)	2/6	3/0	—
SANDS OF CORRIEMIE (Female voices) (SOL-FA, 0/8) ...	1/6	—	—	ATONEMENT... ..	2/6	4/0	5/0
YOUNG LOCHINVAR	1/6	—	—	BLIND GIRL OF CASTEL-CUILLE (SOL-FA, 1/0) ...	2/6	3/0	—
J. BRAHMS.				HON-BON SUITE (SOL-FA, 1/0)	2/0	—	—
REQUIEM (SOL-FA, 1/0)	1/0	1/6	—	DEATH OF MINNEHAHA (SOL-FA, 1/0)	1/6	—	—
RHAPSODY (SOL-FA, 0/3)	0/8	—	—	ENDYMION'S DREAM (SOL-FA, 0/8)	1/6	—	—
SONG OF DESTINY	1/0	—	—	HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0) ...	1/6	—	—
C. BRAUN.				(Ditto, German words)	2/0	—	—
COUNTRY MOUSE AND THE TOWN MOUSE				HIAWATHA'S DEPARTURE (SOL-FA, 1/0)	2/0	—	—
(Children's voices) (SOL-FA, 0/4)	1/0	—	—	KUBLA KHAN (A Rhapsody) (SOL-FA, 1/0)	1/6	—	—
QUEEN MAB AND THE KOBOLDS (Operetta,				MEG BLANE (SOL-FA, 0/8)	2/0	—	—
Children's voices) (SOL-FA, 0/8)	2/0	—	—	SCENES FROM THE SONG OF HIAWATHA ...	2/6	4/0	5/0
SIGURD	5/0	—	—	(Ditto, SOL-FA, 2/0)	—	—	—
SNOW QUEEN (Operetta, Children's voices) ...	1/0	—	—	FREDERICK CORDER.			
(Ditto, SOL-FA, 0/8)	—	—	—	BRIDAL OF TRIERMAIN (SOL-FA, 1/0)	2/6	—	—
A. HERBERT BREWER.				MICHAEL COSTA.			
EMMAUS (SOL-FA, 0/8)	1/6	2/0	—	DREAM	1/0	—	—
HOLY INNOCENTS	2/0	—	—	H. COWARD.			
O PRAISE THE LORD	1/0	—	—	GARETH AND LINET (SOL-FA, Choruses only, 1/0) ...	2/6	—	—
O SING UNTO THE LORD (88th Psalm)	1/6	—	—	STORY OF BETHANY (SOL-FA, 1/6)	2/6	3/0	—
SIR PATRICK SPENS (SOL-FA, 0/8)	1/6	—	—	F. H. COWEN.			
SONG OF EDEN	1/0	—	—	CHRISTMAS SCENES (Female voices) (SOL-FA, 0/8) ...	2/0	—	—
SUMMER SPORTS	1/6	—	—	CORONATION ODE	1/6	—	—
J. C. BRIDGE.				DAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0) ...	2/0	—	—
DANIEL	3/6	—	—	HE GIVETH HIS BELOVED SLEEP (SOL-FA, 0/8) ...	1/6	—	—
RESURGAM	1/6	—	—	JOHN GILPIN (SOL-FA, 1/0)	2/0	—	—
RUDEL	4/0	—	—	ODE TO THE PASSIONS (SOL-FA, 1/0)	2/0	—	—
J. F. BRIDGE.				ROSE OF LIFE (Female voices) (SOL-FA, 0/8) ...	2/0	—	—
BALLAD OF THE CLAMPERDOWN	1/0	—	—	RUTH (Oratorio) (SOL-FA, 1/6)	4/0	4/6	6/0
(Ditto, SOL-FA, 0/8)	—	—	—	SLEEPING BEAUTY (SOL-FA, 1/6)	2/6	3/0	4/0
BOADICEA	2/6	—	—	SONG OF THANKSGIVING	1/6	—	—
CALLIRHOE (SOL-FA, 1/6)	2/6	3/0	4/0	ST. JOHN'S EVE (SOL-FA, 1/6)	2/6	3/0	4/0
CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/8) ...	2/0	—	—
FLAG OF ENGLAND (SOL-FA, 0/8)	1/6	—	—	THORGRIM (Opera)	5/0	—	7/6
FORGING THE ANCHOR (SOL-FA, 1/0)	1/6	—	—	VEIL (Oratorio) (Choruses only, SOL-FA, 1/6) ...	3/0	3/6	5/0
FROGS AND THE OX (Children's voices) (SOL-FA, 0/8) ...	1/0	—	—	VILLAGE SCENES (Female voices) (SOL-FA, 0/8) ...	1/6	—	—
HYMN TO THE CREATOR	1/0	—	—	WATER LILY	2/6	—	—
INCHCAPE ROCK (SOL-FA, 0/8)	1/0	—	—	J. W. COWIE.			
LOBSTER'S GARDEN PARTY (Children's voices) ...	1/0	—	—	VIA CRUCIS (SOL-FA, 1/0)	1/6	—	—
(Ditto, SOL-FA, 0/4)	—	—	—	A. L. COWLEY.			
LORD'S PRAYER (SOL-FA, 0/8)	1/0	—	—	HARVEST COVENANT (SOL-FA, 1/0)	2/0	—	—
MOUNT MORIAH	3/0	—	—	THE EVANGEL (SOL-FA, 0/8)	1/0	—	—
NINEVEH	2/6	3/0	4/0	J. MAUDE CRAMENT.			
ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ...	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
SONG OF THE ENGLISH (SOL-FA, 0/8)	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices) ...	2/6	—	—
SPIDER AND THE FLY (Children's voices) ...	1/0	—	—	W. CROTCH.			
(Ditto, SOL-FA, 0/8)	—	—	—	PALESTINE	3/0	3/6	5/0
EDWARD BROOME.				W. H. CUMMINGS.			
HYMN OF TRUST	1/0	—	—	FAIRY RING	2/6	—	—
DUDLEY BUCK.				W. G. CUSINS.			
LIGHT OF ASIA	3/0	2/6	5/0	TE DEUM, IN B FLAT	1/6	—	—
T. G. BUFFEY.				B. J. DALE.			
THE JACKDAW OF RHEIMS (Children's voices) ...	1/0	—	—	BEFORE THE PALING OF THE STARS	1/0	—	—
(Ditto, SOL-FA, 0/8)	—	—	—	FÉLICIEN DAVID.			
EDWARD BUNNETT.				DESERT (Male voices) (SOL-FA, 0/8)	1/6	2/0	3/0
OUT OF THE DEEP (130th Psalm)	0/8	—	—	W. T. DAVID.			
T. A. BURTON.				BLIND MAN OF JUDAH (SOL-FA, 1/0)	2/0	2/6	—
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/8) ...	1/0	—	—	H. WALFORD DAVIES.			
MARTINET (Boys' voices) (SOL-FA, 0/8)	1/0	—	—	EVERYMAN (founded upon the old Morality play)	3/0	4/0	—
TRAGEDY OF COCK ROBIN (Short Action Piece)	0/8	—	—	(SOL-FA, 2/0)	—	—	—
(Children's voices) (SOL-FA, 0/8)	—	—	—	HERVE RIEL (SOL-FA, 0/8)	1/0	—	—
YAKN OF THE NANCY BELL (Boys' voices) ...	1/0	—	—	HUMPTY-DUMPTY (for Children) (SOL-FA, 0/8) ...	1/6	—	—
(Ditto, SOL-FA, 0/8)	—	—	—	LIFT UP YOUR HEARTS (Sacred Symphony) ...	2/6	—	—
W. BYRD.				NOBLE NUMBERS	1/0	—	—
MASS FOR FOUR VOICES	2/6	—	—	ODE ON TIME	4/0	5/0	6/0
CARISSIMI.				TEMPLE (Oratorio)	1/6	—	—
JEPHTHAH	1/0	—	—	THREE JOVIAL HUNSMEN (Folio)	—	—	—
A. von AHN CARSE.							
LAY OF THE BROWN ROSARY	2/6	—	—				

	Page Covers	Page Boards	Cloth Gilt
DONIZETTI.			
LA FIGLIA DEL REGGIMENTO (Opera) ...	3/6	—	5/0
(Ditto, Concert Edition, 1/6)	—	—	—
LUCIA DI LAMMERMOOR (Opera) ...	3/6	—	5/0
LUCREZIA BORGIA (Opera) ...	3/6	—	5/0
F. G. DOSSERT.			
COMMUNION SERVICE, IN E MINOR ...	2/0	—	—
T. F. DUNHILL.			
PROLISOME HOURS (Children's Voices) (Sol-FA, 0/6)	1/6	—	—
TUBAL CAIN (Sol-FA, 0/6) ...	1/0	—	—
R. DUNSTAN.			
A MIDSUMMER NIGHT'S DREAM (arr. for the use of Schools) ...	1/0	—	—
THE TEMPEST (arr. for the use of Schools) ...	0/6	—	—
ANTONIN DVORAK.			
AT THE FOOT OF THE CROSS (Stabat Mater) (Sol-FA, 1/6)	2/6	3/0	4/0
COMMUNION SERVICE, IN D ...	1/6	—	—
MASS, IN D ...	1/6	—	—
PATRIOTIC HYMN ...	1/6	—	—
(Ditto) (German and Bohemian Words)	3/0	—	—
REQUIEM MASS ...	5/0	6/0	7/6
SPECTRE'S BRIDE (Sol-FA, 1/6) ...	3/0	3/6	5/0
(Ditto) (German and Bohemian Words)	6/0	—	—
ST. LUDMILA ...	5/0	6/0	7/6
(Ditto) (German and Bohemian Words)	8/0	—	—
STABAT MATER (Latin only) (Sol-FA, 1/6) ...	3/6	3/0	4/0
A. E. DYER.			
ELECTRA OF SOPHOCLES (Male voices) ...	1/6	2/0	—
SALVATOR MUNDI ...	2/6	—	—
H. J. EDWARDS.			
ASCENSION ...	2/6	—	—
EPIPHANY ...	2/6	—	—
PRAISE TO THE HOLIEST ...	1/6	—	—
RISEN LORD ...	3/6	—	—
EDWARD ELGAR.			
APOSTLES ...	5/0	6/0	7/6
(Ditto, Choruses and Words of Solos only, Sol-FA, 2/6)	—	—	—
(Ditto, German Words, 8 Mark)	—	—	—
BANNER OF ST. GEORGE (Sol-FA, 1/0) ...	1/6	—	—
BLACK KNIGHT (Sol-FA, 1/0) ...	3/0	—	—
CARACTACUS (Sol-FA, Choruses only, 1/6) ...	3/6	4/0	5/0
DREAM OF GERONTIUS ...	3/6	4/0	5/0
(Ditto, Sol-FA, Choruses only, 1/6)	—	—	—
(Ditto, French Words, Prix fr. 7.50 net)	—	—	—
(Ditto, German Words, 8 Mark)	—	—	—
(Ditto, Miniature Full Score, 7/6, Cloth, 10/6)	—	—	—
GIVE UNTO THE LORD (29th Psalm) ...	0/6	—	—
GREAT IS THE LORD (8th Psalm) (Sol-FA, 0/6) ...	0/6	—	—
MUSIC MAKERS, THE (Sol-FA, 1/6) ...	3/6	3/0	4/0
KINGDOM ...	5/0	6/0	7/6
(Ditto, Choruses and Words of Solos only, Sol-FA, 2/6)	—	—	—
(Ditto, German Words, 8 Mark)	—	—	—
KING OLAF (Sol-FA, Choruses only, 1/6) ...	3/0	3/6	5/0
LIGHT OF LIFE (Lux Christi) (Sol-FA, 1/0) ...	3/6	—	—
TE DEUM AND BENEDICTUS ...	1/0	—	—
ROSALIND F. ELLICOTT.			
BIRTH OF SONG ...	1/6	—	—
ELYSIUM ...	1/0	—	—
GUSTAV ERNEST.			
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/6)	1/6	—	—
HARRY EVANS.			
VICTORY OF ST. GARMON (Sol-FA, 0/6) ...	1/6	—	—
A. J. EYRE.			
COMMUNION SERVICE IN E FLAT ...	1/0	—	—
T. FACER.			
MERRY CHRISTMAS (Children's voices) (Sol-FA, 0/6)	1/0	—	—
RED RIDING-HOOD'S RECEPTION (Operetta, Children's voices) (Sol-FA, 0/6) ...	3/6	—	—
SONS OF THE EMPIRE (Children's voices) (Sol-FA, 0/6)	1/6	—	—
E. FANING.			
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—
(Ditto, Sol-FA, 0/6)	—	—	—
HENRY FARMER.			
MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0)	2/0	2/6	3/6
G. FERRARI.			
IMPRESSIONS (Vocal Suite, Female Voices) ...	1/0	—	—
PERCY E. FLETCHER.			
DEACON'S MASTERPIECE (Humorous) Sol-FA, 1/0	1/6	—	—
ENCHANTED ISLAND (Operetta, Children's voices) (Ditto, Sol-FA, 0/6)	2/0	—	—
OLD YEAR'S VISION (Operetta, Children's voices) (Ditto, Sol-FA, 0/6)	1/6	—	—
TOY REVIEW (Operetta, Children's voices) (Sol-FA, 0/6)	1/6	—	—
WALRUS AND THE CARPENTER (Children's voices) (Sol-FA, 0/4) ...	1/0	—	—
FLOTOW.			
MARTHA (Opera) ...	3/6	—	5/0
(Ditto, Concert Edition) ...	—	—	—
J. C. FORRESTER.			
KALENDAR (Children's voices) (Sol-FA, 0/6)	2/0	—	—
MYLES B. FOSTER.			
ANGELS OF THE BELLS (Female voices) ...	1/6	—	—
(Ditto, Sol-FA, 0/6)	—	—	—
BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/6)	1/6	—	—
COMING OF THE KING (Female voices) ...	1/6	—	—
(Ditto, Sol-FA, 0/6)	—	—	—
MERRY GAMES FOR CHILDREN (An Action Cantata for Children) ...	0/6	—	—
SNOW FAIRIES (Female voices) (Sol-FA, 0/6)	1/6	—	—
ROBERT FRANZ.			
PRAISE YE THE LORD (117th Psalm) ...	1/0	—	—
A. M. FRIEDLÄNDER.			
MUSIC ...	1/6	—	—
RETURN TO ZION ...	2/6	—	—
NIELS W. GADE.			
CHRISTMAS EVE (Sol-FA, 0/4) ...	1/0	1/6	—
COMALA ...	3/0	2/6	4/0
CRUSADERS (Sol-FA, 1/0) ...	2/0	2/6	4/0
ERL-KING'S DAUGHTER (Sol-FA, 0/6)	1/0	1/6	2/6
PSYCHE (Sol-FA, 1/6) ...	2/6	3/0	4/0
SPRING'S MESSAGE (Sol-FA, 0/6) ...	0/6	—	—
ZION ...	1/0	1/6	2/6
HENRY GADSBY.			
ALCESTIS (Male voices) ...	4/0	—	—
COLUMBUS (Male voices) ...	2/6	—	—
LORD OF THE ISLES (Sol-FA, 1/6) ...	2/6	—	—
F. W. GALPIN.			
OLDE ENGLISHE PASTYMES (Children's voices)	1/6	—	—
H. BALFOUR GARDINER.			
NEWS FROM WHYDAH (Sol-FA, 1/3)	0/6	—	—
G. GARRETT.			
HARVEST CANTATA (Sol-FA, 0/6) ...	1/0	—	—
SHUNAMMITE ...	3/0	—	—
TWO ADVENTS ...	1/6	—	—
A. R. GAUL.			
AROUND THE WINTER FIRE (Female voices) (Ditto, Sol-FA, 0/6)	2/0	—	—
BARD OF AVON, THE ...	2/0	2/6	3/6
ELFIN HILL (Female voices) ...	2/0	—	—
HARE AND THE TORTOISE (Children's voices) (Ditto, Sol-FA, 0/6)	1/0	—	—
HOLY CITY (Sol-FA, 1/0) ...	2/6	3/0	4/0
ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0
JOAN OF ARC (Sol-FA, 1/0) ...	2/6	3/0	4/0
LEGEND OF THE WOOD (Children's voices) (Ditto, Sol-FA, 0/6)	1/0	—	—
PASSION SERVICE ...	2/6	3/0	4/0
PRINCE OF PEACE (Sol-FA, 1/0) ...	2/6	3/0	4/0
RUTH (Sol-FA, 0/6) (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0
SONG OF LIFE (Sol-FA, 0/6) ...	1/0	—	—
TEN VIRGINS (Sol-FA, 1/0) ...	2/6	3/0	4/0
TOILERS OF THE DEEP (Female voices) ...	2/6	—	—
UNA (Sol-FA, 1/0) ...	2/6	3/0	4/0
FR. GERNSHEIM.			
SALAMIS. A TRIUMPH SONG (Male voices)	1.0	—	—
E. OUSELEY GILBERT.			
SANTA CLAUS AND HIS COMRADES (Operetta, Children's voices) (Sol-FA, 0/6) ...	2/0	—	—
F. E. GLADSTONE.			
PHILIPPI ...	2/6	—	—
GLUCK.			
IPHIGENIA IN AULIS (Opera) ...	2/6	—	5/0
IPHIGENIA IN TAURIS (Opera) ...	2/6	—	5/0
ORPHEUS (Opera) (CHORUSES ONLY, Sol-FA, 1/0)	3/6	—	—
(Ditto) (ACT II. ONLY) ...	1/6	—	—
(Ditto) (ACT II. CHORUSES ONLY, Sol-FA, 0/6)	—	—	—
PERCY GODFREY.			
SONG OF THE AMAL ...	1/6	—	—
HERMANN GOETZ.			
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
NGENIA (Sol-FA, 0/6) ...	1/0	—	—
WATER-LILY (Male voices) (Sol-FA, 0/6) ...	1/6	—	—
A. M. GOODHART.			
ARETHUSA ...	1/0	—	—
EARL HALDAN'S DAUGHTER ...	1/0	—	—
FOUNDER'S DAY ...	1/6	—	—
SIR ANDREW BARTON ...	1/0	—	—
SPANISH ARMADA ...	0/6	—	—
CH. GOUNOD.			
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0
(Ditto) (Troisième Messe Solennelle)	1/6	—	—
DAUGHTERS OF JERUSALEM (Latin, 1/0)	1/0	—	—
DE PROFUNDIS (English or Latin Words) ...	1/0	—	—
FAUST (Selection) (Sol-FA, 0/6) ...	1/0	—	—
GALLIA (Sol-FA, 0/4) ...	1/0	—	—
MESSE SOLENNELLE (St. CECILIA) ...	1/0	1/6	2/6
MESSE SOLENNELLE (Troisième) ...	1/6	—	—
MORS ET VITA (Latin or English Words) ...	2/6	3/0	5/0
(Ditto) (Sol-FA) (Latin and English Words)	1/0	—	—
(Ditto) Parts II. and III. ...	1/6	—	—
(Ditto) Parts II. and III. (English Words)	1/6	—	—
(Ditto) REQUIEM MASS ...	1/6	2/0	—
O COME NEAR TO THE CROSS (Stabat Mater)	0/6	—	—
OUT OF DARKNESS ...	1/0	—	—
REDEMPTION (English Words) (Sol-FA, 1/0)	2/6	3/0	5/0
(Ditto) (French Words) ...	2/6	—	—
(Ditto) (German Words) ...	10/0	—	—
(Ditto) Part I. ...	1/6	—	—
(Ditto) Parts II. and III. ...	each 1/0	—	—

	Best Copy.	Paper Bound.	Cloth Bound.		Best Copy.	Paper Bound.	Cloth Bound.
C. H. GRAUN.				F. K. HATTERSLEY.			
PASSION OF OUR LORD (CHORUSES 1/0) ...	2/0	2/6	4/0	HOW THEY BROUGHT THE GOOD NEWS	1/6	—	—
TE DEUM ...	2/0	2/6	4/0	KING ROBERT OF SICILY ...	2/6	—	—
ALAN GRAY.				HAYDN.			
ARETHUSA ...	1/6	—	—	CREATION (Sol-fa, 1/0) ...	2/0	2/6	4/0
LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—	CREATION, Pocket Edition ...	1/0	1/6	2/0
SONG OF REDEMPTION ...	1/6	—	—	Ditto (CHORUSES ONLY) ...	0/6	1/2	—
WIDOW OF ZAREPHATH ...	2/0	—	—	INSANÆ ET VANÆ CURÆ (Latin or English) ...	0/4	—	—
J. O. GRIMM.				MASS, IN B FLAT, No. 1 (Latin) ...	1/0	1/6	2/6
SOUL'S ASPIRATION ...	1/0	—	—	Ditto (Latin and English) ...	1/0	1/6	2/6
E. V. HALL.				MASS, IN C, No. 2 (Latin) ...	1/0	1/6	2/6
IS IT NOTHING TO YOU (Sol-fa, 0/3) ...	0/6	—	—	MASS, IN D, No. 3 (IMPERIAL) (Latin and English) ...	1/0	1/6	2/6
W. A. HALL.				Ditto (Latin) ...	1/0	1/6	2/6
PRESENTATION IN THE TEMPLE ...	1/6	—	—	MASS, IN B FLAT, No. 16 (Latin) ...	1/0	2/0	3/0
HANDEL.				PASSION; OR, SEVEN LAST WORDS ...	2/0	2/6	4/0
ACIS AND GALATEA ...	1/0	1/6	2/6	SEASONS (complete) ...	2/0	2/6	4/0
Ditto, New Edition, edited by J. Barnby (Sol-fa, 0/0) ...	1/0	1/6	2/6	Each Season, singly (Soprano, Tonic Sol-fa, 6d.) ...	1/0	—	—
ALCESTE ...	2/0	—	—	Ditto (CHORUSES ONLY) ...	1/0	1/6	—
ALEXANDER BALUS ...	3/0	3/6	5/0	TE DEUM (English and Latin) ...	1/0	—	—
ALEXANDER'S FEAST ...	2/0	2/6	4/0	BATTISON HAYNES.			
ATHALIAH ...	3/0	3/6	5/0	FAIRIES' ISLE (Female voices) ...	1/6	—	—
BELSHAZZAR ...	3/0	3/6	5/0	SEA DREAM (Female voices) (Sol-fa, 0/6) ...	1/6	—	—
CHANDOS TE DEUM ...	1/0	1/6	2/6	SEA FAIRIES (Female voices) (Sol-fa, 0/6) ...	1/6	—	—
CORONATION AND FUNERAL ANTHEMS ...	—	5/0	—	C. SWINNERTON HEAP.			
Or, singly:—				FAIR ROSAMOND (Sol-fa, 2/0) (CHORUSES 1/6) ...	3/6	4/0	5/0
LET THY HAND BE STRENGTHENED ...	0/6	—	—	EDWARD HECHT.			
MY HEART IS INDITING ...	0/6	—	—	ERIC THE DANE ...	3/0	—	—
THE KING SHALL REJOICE (Sol-fa, 0/3) ...	0/6	—	—	O MAY I JOIN THE CHŒIR INVISIBLE ...	1/0	—	—
THE WAYS OF ZION ...	1/0	—	—	FRIEDRICH HEGAR.			
ZADOK THE PRIEST (Sol-fa, 0/1½) ...	0/3	—	—	THE WANDERING JEW ...	2/0	—	—
DEBORAH ...	2/0	2/6	4/0	GEORG HENSCHEL.			
DITTENING TE DEUM ...	1/0	1/6	2/6	OUT OF DARKNESS (130th Psalm) ...	2/6	—	—
DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—	STABAT MATER ...	2/6	—	—
ESTHER ...	2/0	2/6	4/0	TE DEUM LAUDAMUS, IN C ...	1/6	—	—
HERCULES (CHORUSES ONLY, 1/0) ...	3/0	3/6	5/0	H. W. HEWLETT.			
ISRAEL IN EGYPT, edited by Mendelssohn ...	2/0	2/6	4/0	JAPPY CHAPPY (A Musical Play), folio ...	3/6	—	—
ISRAELINE EGYPT, edited by V. Novello, Pocket Edit. ...	1/0	1/6	2/6	H. M. HIGGS.			
(Ditto, Sol-fa, 1/0) ...	2/0	2/6	4/0	ERL KING ...	1/0	—	—
JEPHTHA ...	2/0	2/6	4/0	HENRY HILES.			
JOSHUA (CHORUSES ONLY), (Sol-fa, 0/8) ...	2/0	2/6	4/0	CRUSADERS ...	3/6	—	—
JUDAS MACCABÆUS (Sol-fa, 1/0) ...	2/0	2/6	4/0	GOD IS OUR REFUGE (Sol-fa, 0/4) ...	0/6	—	—
JUDAS MACCABÆUS, Pocket Edition ...	1/0	1/6	2/0	FERDINAND HILLER.			
Ditto (CHORUSES ONLY) ...	0/6	1/2	—	ALL THEY THAT TRUST IN THEE ...	0/6	—	—
Ditto New Edition, Edited by John E. West ...	2/0	—	—	NALA AND DAMAYANTI ...	4/0	—	6/0
KING SHALL REJOICE (Four-Part), (Sol-fa, 0/3) ...	0/6	—	—	SONG OF VICTORY (Sol-fa, 0/6) ...	1/0	1/6	—
L'ALLEGRO (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0	H. E. HODSON.			
MESSIAH, edited by V. Novello (Sol-fa, 1/0) ...	2/0	2/6	4/0	GOLDEN LEGEND ...	2/0	—	—
MESSIAH, edited by V. Novello, Pocket Edition ...	1/0	1/6	2/0	HEINRICH HOFMANN.			
MESSIAH, edited by E. Prout (Sol-fa, 1/0) ...	2/0	2/6	4/0	CHAMPAGNERLIED (Male voices) ...	1/6	—	—
MESSIAH, edited by W. T. Best (Sol-fa, 1/0) ...	2/0	2/6	4/0	CINDERELLA ...	2/6	—	—
Ditto (CHORUSES ONLY) ...	0/6	1/2	—	MELUSINA (CHORUSES ONLY, Sol-fa, 1/6) ...	2/0	2/6	4/0
NISI DOMINUS ...	1/0	—	—	SONG OF THE NORNS (Female voices) ...	1/0	—	—
O COME, LET US SING (5th Chandos Anthem) ...	1/0	—	—	SIDNEY R. HOGG.			
ODE ON ST. CECILIA'S DAY ...	1/0	1/6	2/6	NORMAN BARON ...	1/6	—	—
O PRAISE THE LORD (6th Chandos) (Sol-fa, 0/4) ...	1/0	—	—	JOSEPH HOLBROOKE.			
O PRAISE THE LORD, YE ANGELS (Folio) ...	2/6	—	—	BYRON (Poem) ...	1/6	—	—
PASSION (Abridged Edition, 1/0) ...	3/0	3/6	5/0	C. HOLLAND.			
SAMSON (Sol-fa, 1/0) ...	2/0	2/6	4/0	AFTER THE SWITRMISH ...	1/0	—	—
Ditto (CHORUSES ONLY) ...	0/6	1/2	—	T. S. HOLLAND.			
SAUL (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0	KING GOLDEMAR (Operetta, Children's voices) ...	2/0	—	—
SEMELE ...	3/0	3/6	5/0	Ditto, Sol-fa, 0/3) ...	—	—	—
SOLOMON (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0	PASTORAL MEDLEY (Children's voices) (Sol-fa, 0/6) ...	2/0	—	—
SUSANNA ...	2/0	2/6	4/0	GUSTAV VON HOLST.			
THEODORA ...	3/0	3/6	5/0	IDEA (Operetta for Children) (Sol-fa, 0/6) ...	1/0	—	—
TRIUMPH OF TIME AND TRUTH ...	3/0	3/6	5/0	KING ESTMERE ...	2/6	—	—
UTRECHT JUBILATE ...	1/0	—	—	HUMMEL.			
ALFRED HARBOROUGH.				ALMA VIRGO (Latin and English) ...	0/4	—	—
CROSSING THE BAR ...	2/6	—	—	COMMUNION SERVICE, IN B FLAT ...	2/0	—	4/0
SYDNEY HARDCASTLE.				Ditto, IN E FLAT ...	2/0	—	4/0
SING A SONG OF SIXPENCE (Operetta for Children) ...	0/6	—	—	Ditto, IN D ...	2/0	—	4/0
T. M. HARDY.				MASS, IN B FLAT, No. 1 ...	1/0	2/6	2/6
KIP VAN WINKLE (Operetta for Children) ...	1/6	—	—	MASS, IN E FLAT, No. 2 ...	1/0	1/6	2/6
Ditto, Sol-fa, 0/6) ...	—	—	—	MASS, IN D, No. 3 ...	1/0	1/6	2/6
C. A. E. HARRISS.				QUOD IN ORBE (Latin and English) ...	0/4	—	—
CROWNING OF THE KING (Sol-fa, 0/4) ...	0/6	—	—	W. H. HUNT.			
PAN (A Choric Idyll) (Sol-fa, 1/0) ...	2/6	—	—	STABAT MATER ...	1/0	1/6	—
SANDS OF DEE ...	1/0	—	—	G. F. HUNTLEY.			
JULIUS HARRISON.				PUSS-IN-BOOTS (Operetta for Children) (Sol-fa, 0/3) ...	2/6	—	—
HARVEST CANTATA (Sol-fa, 0/8) ...	1/0	—	—	VICTORIA (Sol-fa, 1/0) ...	2/0	—	—
CHRISTMAS CANTATA ...	1/0	—	—	H. H. HUSS.			
CHARLES HART-DAVIS.				AVE MARIA (Female voices) (Sol-fa, 0/3) ...	1/0	—	—
COURT CARD (Operetta for Children) (Sol-fa, 0/6) ...	1/6	—	—	F. ILIFFE.			
HAMILTON HARTY.				SWEET ECHO ...	1/0	—	—
THE MYSTIC TRUMPETER (Sol-fa, 1/0) ...	2/0	—	—	JOHN W. IVIMEY.			
BASIL HARWOOD.				WITCH OF THE WOOD (Operetta for Children) ...	2/0	—	—
AS BY THE STREAMS OF BABYLON ...	1/6	—	—	Ditto, Sol-fa, 0/0) ...	—	—	—
INCLINA, DOMINE (86th Psalm) ...	2/0	—	—	W. JACKSON.			
JESUS! THY BOUNDLESS LOVE TO ME ...	1/0	—	—	YEAR, THE ...	2/3	2/6	—
SONG ON MAY MORNING ...	2/0	—	—				
J. W. G. HATHAWAY.							
JACK HORNER'S RIDE (for Children) (Sol-fa, 0/6) ...	2/0	—	—				

G. JACOBI.			Paper Cover.	Paper, Boards.	Cloth Gilt.
BABES IN THE WOOD (Operetta for Children) ...	2/0	—	—	—	—
(Ditto, Sol-FA, 0/0)	—	—	—	—	—
CINDERELLA (Operetta for Children) (Sol-FA, 1/0)	2/0	—	—	—	—
D. JENKINS.					
DAVID AND SAUL (Sol-FA, 2/0) ...	2/0	2/6	—	—	—
A. JENSEN.					
FEAST OF ADONIS (Sol-FA, 0/0) ...	1/0	1/6	—	—	—
W. JOHNSON.					
ECCE HOMO ...	1/6	—	—	—	—
H. FESTING JONES.					
KING BULBOUS (Operetta for Children) (Sol-FA, 0/0)	2/0	—	—	—	—
WARWICK JORDAN.					
BLOW YE THE TRUMPET IN ZION ...	1/0	—	—	—	—
N. KILBURN.					
BY THE WATERS OF BABYLON ...	1/0	—	—	—	—
LORD IS MY SHEPHERD (23rd Psalm) ...	0/6	—	—	—	—
SILVER STAR (Female voices) ...	1/6	—	—	—	—
OLIVER KING.					
BY THE WATERS OF BABYLON ...	1/6	—	—	—	—
NAIADS (Female voices) ...	1/6	—	—	—	—
ROMANCE OF THE ROSES ...	2/6	—	—	—	—
SANDS O' DEE (Sol-FA, 0/0) ...	0/6	—	—	—	—
THREE FISHERS (Sol-FA, 0/0) ...	0/6	—	—	—	—
J. KINROSS.					
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/0)	1/6	—	—	—	—
H. LAHEE.					
SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/0) ...	1/0	—	—	—	—
HENRY LAWES.					
MASQUE OF COMUS ...	2/0	—	—	—	—
MAX LAISTNER.					
FRIAR'S MERE (Male Voices) ...	1/6	—	—	—	—
EDWIN H. LEMARE.					
COMMUNION SERVICE IN F	2/6	—	—	—	—
'TIS THE SPRING OF SOULS TO-DAY ...	1/0	—	—	—	—
LEONARDO LEO.					
DIXIT DOMINUS ...	1/0	1/6	—	—	—
F. LEONI.					
GATE OF LIFE (Sol-FA, 1/0) ...	2/0	—	—	—	—
H. LESLIE.					
FIRST CHRISTMAS MORN ...	2/6	—	—	—	—
F. LISZT.					
LEGEND OF ST. ELIZABETH ...	2/0	2/6	5/0	—	—
THIRTEENTH PSALM ...	2/0	—	—	—	—
C. H. LLOYD.					
ALCESTIS (Male voices) ...	1/6	—	—	—	—
ANDROMEDA ...	3/0	2/6	5/0	—	—
GLEANERS' HARVEST (Female voices) ...	1/6	—	—	—	—
HERO AND LEANDER (Sol-FA, 0/0) ...	1/6	—	—	—	—
HYMN OF THANKSGIVING ...	2/0	—	—	—	—
LONGBEARDS' SAGA (Male voices) ...	1/6	—	—	—	—
O GIVE THANKS UNTO THE LORD	1/0	—	—	—	—
RIGHTEOUS LIVE FOR EVERMORE	1/6	—	—	—	—
ROSSALL ...	2/0	—	—	—	—
SIR OGIE AND THE LADIE ELSIE ...	1/6	—	—	—	—
SONG OF BALDER ...	1/0	—	—	—	—
SONG OF JUDGMENT ...	2/6	2/0	4/0	—	—
CLEMENT LOCKNANE.					
ELFIN QUEEN (Female voices) ...	1/6	—	—	—	—
HARVEY LÖHR.					
QUEEN OF SHEBA (CHORUSES ONLY, 1/0) ...	5/0	—	—	—	—
W. H. LONGHURST.					
VILLAGE FAIR (Female voices) ...	2/0	2/6	—	—	—
ELVA LORENCE AND G. KENNEDY CHRYSTIE.					
TERRA FLORA (Operetta for Children) ...	2/0	—	—	—	—
C. EGERTON LOWE.					
LITTLE BO-PEEP (Operetta for Children) ...	1/0	—	—	—	—
(Ditto, Sol-FA, 0/0)	—	—	—	—	—
M. L. C. L.					
SPORTS (Operetta for Children) ...	2/0	—	—	—	—
HAMISH MACCUNN.					
LAY OF THE LAST MINSTREL (Sol-FA, 1/0) ...	2/6	2/0	4/0	—	—
LORD ULLIN'S DAUGHTER (Sol-FA, 0/0) ...	1/0	—	—	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/0) ...	1/0	—	—	—	—
G. A. MACFARREN.			Paper Cover.	Paper, Boards.	Cloth Gilt.
AJAX (Greek Play) (Male voices) ...	3/0	—	—	—	—
LADY OF THE LAKE (Choruses only, Sol-FA, 1/0)	2/0	—	—	—	4/0
MAY-DAY (Sol-FA, 0/0) ...	1/0	1/6	2/6	—	—
DITTO (CHORUSES ONLY) ...	0/6	1/0	—	—	—
OUTWARD BOUND ...	1/0	—	—	—	2/6
SONGS IN A CORNFIELD (Female Voices) ...	1/6	—	—	—	—
(Ditto, Sol-FA, 0/0)	—	—	—	—	—
ST. JOHN THE BAPTIST (CHORUSES, Sol-FA, 1/0)	3/0	—	4/0	—	—
A. C. MACKENZIE.					
BETHLEHEM (Act II, separately 2/0) ...	0/6	0/0	7/0	—	—
BRIDE (Sol-FA, 0/0) ...	1/0	—	—	—	—
COLOMBA (Lyrical Drama) ...	0/0	—	7/6	—	—
DITTO (German Words) ...	0/0	—	10/6	—	—
TOTTER'S SATURDAY NIGHT (Sol-FA, 1/0)	2/0	—	—	—	—
DREAM OF JUBAL (Choruses only, Sol-FA, 1/0)	2/6	2/0	4/0	—	—
JASON ...	2/6	3/0	4/0	—	—
JUBILEE ODE ...	1/6	—	—	—	—
NEW COVENANT ...	1/6	—	—	—	—
PROCESSION OF THE ARK (Sol-FA, 0/0) ...	1/6	—	—	—	—
MOSE OF SHARON. New Edition (Sol-FA, 2/0)	2/6	2/0	5/0	—	—
STORY OF SAVID ...	2/0	2/6	5/0	—	—
IMMOBADOUR (Lyrical Drama) ...	0/0	—	7/6	—	—
VENI CREATOR SPIRITUS ...	0/0	—	—	—	—
WITCH'S DAUGHTER ...	2/6	4/0	5/0	—	—
A. M. MACLEAN.					
ANNUNCIATION ...	2/6	—	—	—	—
C. MACPHERSON.					
BY THE WATERS OF BABYLON (137th Psalm) ...	2/0	—	—	—	—
L. MANCINELLI.					
ERO E LEANDRO (Opera) ...	5/0	—	—	—	—
F. W. MARKULL.					
ROLAND'S HORN (Male voices) ...	2/6	—	—	—	—
F. E. MARSHALL.					
PRINCE SPRITE (Female voices) ...	2/6	—	—	—	—
CHORAL DANCES from Ditto ...	1/0	—	—	—	—
GEORGE C. MARTIN.					
COMMUNION SERVICE, IN A AND C ...	each 1/0	—	—	—	—
FESTIVAL TE DEUM IN A (Sol-FA, 0/0) ...	0/6	—	—	—	—
J. MASSENET.					
MANON (Opera) ...	0/0	—	—	—	—
J. T. MASSER.					
HARVEST CANTATA ...	1/0	—	—	—	—
J. H. MAUNDER.					
BETHLEHEM (Sol-FA, 1/0) ...	2/0	—	—	—	—
OLIVET TO CALVARY (Sol-FA, 0/0) ...	1/6	2/0	—	—	—
PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0)	1/6	2/0	—	—	—
SONG OF THANKSGIVING (Sol-FA, 0/0) ...	1/6	2/0	—	—	—
T. R. MAYOR.					
LOVE OF CHRIST ...	1/0	—	—	—	—
W. McNAUGHT.					
VICE IN COUNCIL (Cantata for Children) (Sol-FA, 0/0)	1/0	—	—	—	—
ELVES AND THE SHOEMAKER	—	—	—	—	—
(Short Operetta for Children's voices) ...	0/0	—	—	—	—
J. H. MEE.					
DELPHI, A LEGEND OF HELLAS (Male voices) ...	1/0	—	—	—	—
HORATIUS (Male voices) ...	1/0	—	—	—	—
MISSA SOLENNIS, IN B FLAT ...	2/0	—	—	—	—
MENDELSSOHN.					
ANTIGONE (Male voices) (Sol-FA, 1/0) ...	4/0	—	—	—	—
AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/0)	1/0	1/6	4/0	—	—
ATHALIE (Sol-FA, 0/0) ...	1/0	—	—	—	—
AVE MARIA (Saviour of Sinners) (Double Choir) ...	1/0	—	—	—	—
CHRISTUS (Sol-FA, 0/0) ...	1/0	—	—	—	—
COME, LET US SING (55th Psalm) (Sol-FA, 0/0) ...	1/0	—	—	—	—
ELIJAH (Pocket Edition) ...	2/0	1/0	2/0	—	—
ELIJAH (Sol-FA, 1/0) ...	1/0	2/0	4/0	—	—
DITTO (CHORUSES ONLY) ...	1/0	—	—	—	—
FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-FA, 0/0)	1/0	—	—	—	—
DITTO (Male voices) (T.T.B.B.) ...	1/0	—	—	—	—
HEAR MY PRAYER (solos and choruses) (Sol-FA, 0/0)	1/0	—	—	—	—
DITTO ...	0/4	—	—	—	—
HYMN OF PRAISE (Lobgesang) (Sol-FA, 0/0) ...	1/0	1/6	2/6	—	—
DITTO (CHORUSES ONLY) ...	0/0	1/0	—	—	—
LAUDA SION (Praise Jehovah) (Sol-FA, 0/0) ...	1/0	1/6	2/6	—	—
LORD, HOW LONG WILT THOU (Sol-FA, 0/0) ...	1/0	—	—	—	—
LORELEY (Sol-FA, 0/0) ...	1/0	—	—	—	—
MAN IS MORTAL (8 voices) ...	1/0	—	—	—	—
MIDSUMMER NIGHT'S DREAM (Female voices) ...	1/0	—	—	—	—
(Ditto, Sol-FA, 0/0) ...	0/0	—	—	—	—
MY GOD, WHY HAST THOU (Sol-FA, 0/0) ...	1/0	—	—	—	—
NOT UNTO US, O LORD (117th Psalm) ...	1/0	—	—	—	—
ŒDIPUS AT COLONOS (Male voices) ...	2/0	—	—	—	—

				Pages. Covers.	Pages. Boards.	Cloth Gilt.
MEDELSSOHN (continued).						
ST. PAUL (Sol-FA, 1/0)	2/0	2/6	4/0	3/0	—	—
Ditto (CHORUSES ONLY)	1/0	1/6	—	2/6	—	—
ST. PAUL, Pocket Edition	1/0	1/6	2/0	5/0	—	—
SING TO THE LORD (98th Psalm)	0/8	—	—	1/0	—	—
SON AND STRANGER	4/0	—	—	—	—	—
THREE MOTETS FOR FEMALE VOICES (Ditto, Sol-FA, 0/1, 0/2, and 0/3 each.)	1/0	—	—	—	—	—
TO THE SONS OF ART (Male voices) (Sol-FA, 0/3)	1/0	—	—	—	—	—
WALPURGIS NIGHT (Sol-FA, 1/0)	1/0	1/6	2/6	—	—	—
WHEN ISRAEL OUT OF EGYPT CAME (Ditto, Sol-FA, 0/9)	1/0	—	—	—	—	—
WHY RAGE FIERCELY THE HEATHEN (Ditto, Sol-FA, 0/3)	0/6	—	—	—	—	—
R. D. METCALFE AND A. KENNEDY.						
PRINCE FERDINAND (Operetta for children) (Ditto, Sol-FA, 0/9)	2/0	—	—	—	—	—
MEYERBEER.						
L'ETOILE DU NORD (Opera)	5/0	—	7/6	—	—	—
NINETY-FIRST PSALM (Latin)	1/0	—	—	—	—	—
Ditto (English)	1/0	—	—	—	—	—
A. MOFFAT.						
BEE QUEEN (Operetta for children) (Sol-FA, 0/6)	1/0	—	—	—	—	—
CHRISTMAS DREAM (for children) (Sol-FA, 0/4) ...	1/0	—	—	—	—	—
B. MOLIQUE.						
ABRAHAM	3/0	3/6	5/0	—	—	—
J. A. MOONIE.						
KILLIECRANKIE (Sol-FA, 0/8)	1/6	—	—	—	—	—
WOODLAND DREAM (children's voices) (Sol-FA, 0/6)	2/0	—	—	—	—	—
HAROLD MOORE.						
DARKEST HOUR (Sol-FA, 0/9)	1/6	2/0	—	—	—	—
MOZART.						
COMMUNION SERVICE, IN B FLAT, No. 7	1/6	—	—	—	—	—
COSI' FAN TUTTE (Opera)	5/0	—	7/6	—	—	—
DIE ZAUBERFLÖTE (Opera)	3/6	—	5/0	—	—	—
DON GIOVANNI (Opera)	3/6	—	5/0	—	—	—
GLORY, HONOUR, PRAISE (Sol-FA, 0/3) Third Motet	0/3	—	—	—	—	—
HAVE MERCY, O LORD Second Motet	0/3	—	—	—	—	—
IL SERAGLIO (Opera)	3/6	—	5/0	—	—	—
KING THAMOS	1/0	1/6	—	—	—	—
LE NOZZE DI FIGARO (Opera)	3/6	—	5/0	—	—	—
LITANIA DE VENERABILI ALTARIS (B2)	1/6	2/0	3/0	—	—	—
LITANIA DE VENERABILI SACRAMENTO (B7)	1/6	2/0	3/0	—	—	—
MASS, IN B FLAT, No. 7	1/0	1/6	2/6	—	—	—
MASS, IN C No. 1 (Latin and English)	1/0	1/6	2/6	—	—	—
MASS, IN D MINOR, No. 15	1/0	1/6	2/6	—	—	—
Ditto (Latin and English) (Sol-FA, 1/0) ...	1/0	1/6	2/6	—	—	—
MASS, IN G, No. 12 (Latin)	1/0	1/6	2/6	—	—	—
Ditto (Latin and English) (Sol-FA, 0/9) ...	1/0	1/6	2/6	—	—	—
Ditto (CHORUSES ONLY)	0/6	—	—	—	—	—
O GOD, WHEN THOU (Sol-FA, 0/3) ... First Motet	0/3	—	—	—	—	—
SPLENDENTE TE, DEUS First Motet	0/3	—	—	—	—	—
E. MUNDELLA.						
VICTORY OF SONG (Female voices)	1/0	—	—	—	—	—
E. W. NAYLOR.						
PAX DEI (A Song of Rest)	2/0	—	—	—	—	—
JOHN NAYLOR.						
JEREMIAH	3/0	—	—	—	—	—
JOSEF NEŠVERA.						
DE PROFUNDIS	2/6	—	—	—	—	—
STAFFORD NORTH.						
IN THE MORNING (Sol-FA, 0/8)	1/0	—	—	—	—	—
E. A. NUNN.						
MASS, IN C	2/0	—	—	—	—	—
E. CUTHBERT NUNN.						
FAIRY SLIPPER (Children's Operetta) (Sol-FA, 0/8)	2/0	—	—	—	—	—
VIA DOLOROSA	1/6	3/0	—	—	—	—
A. O'LEARY.						
MASS OF ST. JOHN	1/6	—	—	—	—	—
FREDK. OUSELEY.						
MARTYRDOM OF ST. POLYCARP	2/6	—	—	—	—	—
PALESTRINA.						
COMMUNION SERVICE (Missa Papa Marcelli) ...	2/6	—	—	—	—	—
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—	—	—	—
MISSA ASSUMPTA EST MARIA	2/6	—	—	—	—	—
MISSA BREVIS	2/6	—	—	—	—	—
MISSA "O ADMIRABILE COMMERCIIUM"	2/6	—	—	—	—	—
MISSA PAPA MARCELLI	2/0	—	—	—	—	—
STABAT MATER	1/6	—	—	—	—	—
SURGE ILLUMINARE	1/0	—	—	—	—	—
H. W. PARKER.						
HORA NOVISSIMA	3/6	4/0	—	—	—	—
ROBOLDS	1/0	—	—	—	—	—
LEGEND OF ST. CHRISTOPHER	6/0	—	—	—	—	—
WANDERER'S PSALM	2/6	—	—	—	—	—
C. H. H. PARRY.						
AGAMEMNON (Greek Play) (Male voices) ...	3/0	—	—	—	—	—
BEYOND THESE VOICES THERE IS PEACE ...	2/6	—	—	—	—	—
BIRDS OF ARISTOPHANES (Greek Play) (Male)	5/0	—	—	—	—	—
BLEST PAIR OF SIRENS (Sol-FA, 0/8)	1/0	—	—	—	—	—
(Ditto, English and German Words, 2 mark 60)	—	—	—	—	—	—
(Ditto, Italian Words, like 3.60)	—	—	—	—	—	—
DE PROFUNDIS (130th Psalm)	2/0	—	—	—	—	—
ETON	2/0	—	—	—	—	—
ETON MEMORIAL ODE	1/6	—	—	—	—	—
GLORIES OF OUR BLOOD AND STATE	1/0	—	—	—	—	—
GOD IS OUR HOPE AND STRENGTH	1/6	—	—	—	—	—
INVOCATION TO MUSIC	2/6	—	—	—	—	—
JOB (CHORUSES ONLY, Sol-FA, 1/0)	2/6	—	—	—	—	—
JUDITH (CHORUSES ONLY, Sol-FA, 2/0)	5/0	6/0	7/6	—	—	—
KING SAUL (CHORUSES ONLY, Sol-FA, 1/6) ...	5/0	6/0	7/6	—	—	—
L'ALLEGRO (Sol-FA, 1/6)	2/6	—	—	—	—	—
LOTOS-EATERS (The Choric Song)	2/0	—	—	—	—	—
LOVE THAT CASTETH OUT FEAR	2/6	—	—	—	—	—
MAGNIFICAT (Latin)	1/6	—	—	—	—	—
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	2/0	—	—	—	—	—
ODE ON THE NATIVITY	2/6	3/6	4/0	—	—	—
ODE TO MUSIC (Sol-FA, 0/6)	1/6	—	—	—	—	—
PIED PIPER OF HAMELIN (Sol-FA, 1/0)	2/0	2/6	—	—	—	—
PROMETHEUS UNBOUND	3/0	—	—	—	—	—
SONG OF DARKNESS AND LIGHT (Sol-FA, 0/3) ...	2/0	—	—	—	—	—
SOUL'S RANSOM (A Psalm of the Poor)	2/0	—	—	—	—	—
TE DEUM LAUDAMUS (Latin)	2/6	—	—	—	—	—
TE DEUM LAUDAMUS (Coronation)	1/0	—	—	—	—	—
TE DEUM LAUDAMUS (English Words)	2/6	—	—	—	—	—
VISION OF LIFE (Sol-FA, 1/0)	2/6	—	—	—	—	—
VOCES CLAMANTIUM (The voices of them that cry)	2/0	—	—	—	—	—
WAR AND PEACE (CHORUSES, Sol-FA, 1/6) ...	3/0	—	—	—	—	—
T. M. PATTISON.						
ANCIENT MARINER	1/6	—	—	—	—	—
LAY OF THE LAST MINSTREL	1/6	—	—	—	—	—
LONDON CRIES	1/0	—	—	—	—	—
MAY DAY	1/0	—	—	—	—	—
MIRACLES OF CHRIST (Sol-FA, 0/6)	1/0	—	—	—	—	—
A. L. PEACE.						
ST. JOHN THE BAPTIST (Sol-FA, 1/0)	2/6	—	—	—	—	—
PERGOLESI.						
STABAT MATER (Female voices) (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
CIRO PINSUTI.						
PHANTOMS—FANTASMI NELL' OMBRA	1/0	—	—	—	—	—
PERCY PITT.						
HOHENLINDEN (Male voices)	1/6	—	—	—	—	—
JOHN POINTER.						
SONG OF HAROLD HAREFAGER (Male voices) (Sol-FA, 0/6)	1/0	—	—	—	—	—
V. W. POPHAM.						
EARLY SPRING	1/0	—	—	—	—	—
J. B. POWELL.						
PANGE LINGUA (Sing, my tongue)	1/6	—	—	—	—	—
A. H. D. PRENDERGAST.						
SECOND ADVENT	1/6	—	—	—	—	—
F. W. PRIEST.						
CENTURION'S SERVANT	0/6	—	—	—	—	—
C. E. PRITCHARD.						
KUNACEPA	4/0	—	—	—	—	—
E. PROUT.						
DAMON AND PHINTIAS (Male voices)	2/6	—	—	—	—	—
FREEDOM	1/0	—	—	—	—	—
HEReward	4/0	—	—	—	—	—
HUNDRETH PSALM (Sol-FA, 0/4)	1/0	—	—	—	—	—
QUEEN AIMÉE (Female voices)	1/6	—	—	—	—	—
RED CROSS KNIGHT (Sol-FA, 2/0)	4/0	4/3	6/0	—	—	—
PURCELL.						
DIDO AND ÆNEAS	2/6	—	—	—	—	—
KING ARTHUR	2/0	—	—	—	—	—
MASQUE IN "DIOCLESIAN"	2/0	—	—	—	—	—
ODE ON ST. CECILIA'S DAY (Choruses, Sol-FA, 0/8)	2/0	—	—	—	—	—
TE DEUM AND JUBILATE, IN D	1/0	—	—	—	—	—
TE DEUM (Edited by J. F. Bridge) (Sol-FA, 0/6)	1/0	—	—	—	—	—
Ditto (Latin arrangement by R. R. Terry) ...	1/0	—	—	—	—	—
THE FAIRY QUEEN (Opera)	2/6	—	—	—	—	—
G. RATHBONE.						
ORPHEUS (Power of Music) (Children's voices) ...	1/6	—	—	—	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	—	—	—
SINGING LEAVES (Children's Voices) (Sol-FA, 0/6)	1/0	—	—	—	—	—
VOGELWEID THE MINNESINGER (Children's voices) (Sol-FA, 0/6)	1/0	—	—	—	—	—
F. J. READ.						
ODE	1/6	—	—	—	—	—
J. F. H. READ.						
DEATH OF YOUNG ROMILLY	1/6	—	—	—	—	—

				Page Cover.	Page Number.	Choir Gilt.
DOUGLAS REDMAN.						
COR UNUM VIA UNA (Female voices) ...	...	1/6	—	—	—	—
C. T. REYNOLDS.						
CHILDHOOD OF SAMUEL (Sol-Fa, 1/0) ...	...	2/0	—	—	—	—
ARTHUR RICHARDS.						
PUNCH AND JUDY (Operetta for children) (Sol-Fa, 0/6) ...	...	1/6	—	—	—	—
WAXWORK CARNIVAL (Operetta for children) ...	...	2/0	—	—	—	—
(Ditto, Sol-Fa, 0/6)						
J. V. ROBERTS.						
JONAH ...	...	2/0	—	—	—	—
PASSION ...	...	1/6	2/0	—	—	—
R. WALKER ROBSON.						
CHRISTUS TRIUMPHATOR ...	...	3/6	—	—	—	—
J. L. ROECKEL.						
HOURS (Operetta for children) (Sol-Fa, 0/6) ...	...	2/0	—	—	—	—
LITTLE SNOW-WHITE (Operetta for children) ...	...	2/0	—	—	—	—
(Ditto, Sol-Fa, 0/6)						
SILVER PENNY (Operetta for children) (Sol-Fa, 0/6) ...	...	2/0	—	—	—	—
EDMUND ROGERS.						
FOREST FLOWER (Female voices) ...	...	1/6	—	—	—	—
ROLAND ROGERS.						
FLORABEL (Female voices) (Sol-fa, 1/0) ...	...	1/6	—	—	—	—
PRAYER AND PRAISE ...	...	4/0	—	—	—	—
F. ROLLASON.						
STOOD THE MOURNFUL MOTHER WEeping ...	...	1/6	—	—	—	—
ROMBERG.						
HARMONY OF THE SPHERES ...	...	1/0	—	—	—	—
LAY OF THE BELL (Sol-Fa, 0/6) ...	...	1/0	1/6	2/6	—	—
TE DEUM ...	...	1/0	—	—	—	—
TRANSIENT AND THE ETERNAL (Sol-Fa, 0/6) ...	...	1/0	—	—	—	—
C. B. ROTHAM.						
ANDROMEDA ...	...	2/6	—	—	—	—
ROSSINI.						
IL BARBIERE (Opera) ...	...	3/6	—	5/0	—	—
GUILLAUME TELL (Opera) ...	...	5/0	—	—	—	—
MOSES IN EGYPT ...	...	0 6/6	7/6	—	—	—
STABAT MATER (Sol-Fa, 1/0) ...	...	1 0	1/6	2/6	—	—
(Ditto, CHORUSES ONLY) ...	...	0/6	1/0	—	—	—
CHARLES B. RUTENBER.						
DIVINE LOVE ...	...	2/6	—	—	—	—
JOSEPH RYELANDT.						
DE KOMST DES HEEREN (The coming of the Lord) ...	...	0/0	—	—	—	—
ED. SACHS.						
KING-CUPS ...	...	1/0	—	—	—	—
WATER LILIES ...	...	1/0	—	—	—	—
C. SAINTON-DOLBY.						
FLOKIMEL (Female voices) ...	...	2/6	—	—	—	—
CAMILLE SAINT-SAËNS.						
HEAVENS DECLARE—CÆLI ENARRANT ...	...	1/6	—	—	—	—
THE PROMISED LAND ...	...	2/6	2/6	4/6	—	—
(Ditto, Sol-Fa, CHORUSES ONLY) ...	...	1/6	—	—	—	—
(Ditto, German Words, 4 Mark Netto.)						
(Ditto, French Words, Frs. 5)						
W. H. SANGSTER.						
ELYSIUM ...	...	1/0	—	—	—	—
H. W. SCHARTAU.						
CHRISTMAS HOLIDAYS (Children's voices) ...	...	0/6	—	—	—	—
SCHUBERT.						
COMMUNION SERVICE, IN A FLAT ...	...	2/0	—	3/6	—	—
(Ditto, IN B FLAT) ...	...	2/0	—	3/6	—	—
(Ditto, IN C) ...	...	2/0	—	3/6	—	—
(Ditto, IN E FLAT) ...	...	2/0	2/6	4/0	—	—
(Ditto, IN F) ...	...	2/0	—	3/6	—	—
(Ditto, IN G) ...	...	2/0	—	3/6	—	—
LAZARUS (Easter) ...	...	1/6	—	—	—	—
MASS, IN A FLAT ...	...	1/0	1/6	2/6	—	—
Do, IN B FLAT ...	...	1/0	1/6	2/6	—	—
Do, IN C ...	...	1/0	1/6	2/6	—	—
Do, IN E FLAT ...	...	2/0	2/6	4/0	—	—
Do, IN F (Sol-Fa, 0/6) ...	...	1/0	1/6	2/6	—	—
Do, IN G ...	...	1/0	1/6	2/6	—	—
SONG OF MIRIAM (Sol-Fa, 0/6) ...	...	1/0	—	—	—	—
(Ditto, Welsh Words, Sol-Fa, 0/6)						
SONG OF THE SPIRITS OVER THE WATERS						
(Male voices) (Sol-Fa, 0/6) ...	...	1/0	—	—	—	—
SCHUMANN.						
ADVENT HYMN, "In Lowly Guise" ...	...	1/0	—	—	—	—
FAUST (Ditto, Part 3 only, 2/-) ...	...	3/0	3/6	5/0	—	—
GENOVEVA (Opera) ...	...	2/6	—	5/0	—	—
KING'S SON ...	...	1/0	—	—	—	—
LUCK OF EDENHALL (Male voices) (Sol-Fa, 1/0) ...	...	1/0	—	—	—	—
MANFRED ...	...	1/6	—	—	—	—
MIGNON'S REQUIEM ...	...	1/0	—	—	—	—
MINSTREL'S CURSE ...	...	1/6	—	—	—	—
NEW YEAR'S SONG (Sol-Fa, 0/6) ...	...	1/0	—	—	—	—
PARADISE AND THE PEKI (Sol-Fa, 1/0) ...	...	2/6	3/0	4/0	—	—
PILGRIMAGE OF THE ROSE ...	...	1 0	1/6	2/6	—	—
REQUIEM ...	...	2/0	—	—	—	—
SONG OF THE NIGHT ...	...	0/6	—	—	—	—
H. SCHÜTZ.						
PASSION OF OUR LORD ...	...	1/0	—	—	—	—
BERTRAM LUARD-SELBY.						
DYING SWAN ...	...	1/0	—	—	—	—
FAKENHAM GHOST ...	...	1/6	—	—	—	—
"HELENA IN TROAS" ...	...	3/6	—	—	—	—
SUMMER BY THE SEA (Female) (Sol-Fa, 0/6) ...	...	1/6	—	—	—	—
WAITS OF BREMEN (Children) (Sol-Fa, 0/6) ...	...	1/6	—	—	—	—
H. R. SHELLEY.						
VEXILLA REGIS (The Royal Banners forward go) ...	...	2/6	—	—	—	—
E. SILAS.						
COMMUNION SERVICE, IN C ...	...	1/6	—	—	—	—
MASS, IN C ...	...	1/0	—	—	—	—
HENRY SMART.						
BRIDE OF DUNKERRON (Sol-Fa, 1/0) ...	...	2/0	2/6	4/0	—	—
KING RENÉ'S DAUGHTER (Female voices) ...	...	1/6	—	—	—	—
(Ditto, Sol-Fa, 0/6)						
SING TO THE LORD ...	...	1/0	—	—	—	—
J. M. SMIETON.						
ARIADNE (Sol-Fa, 0/6) ...	...	2/0	—	—	—	—
CONNLA ...	...	2/6	—	—	—	—
KING ARTHUR (Sol-Fa, 1/0) ...	...	2/6	—	—	—	—
ALICE MARY SMITH.						
ODE TO THE NORTH-EAST WIND ...	...	1/0	—	—	—	—
ODE TO THE PASSIONS ...	...	2/0	—	—	—	—
RED KING (Men's voices) ...	...	1/0	—	—	—	—
SONG OF THE LITTLE BALTING (Men's voices) ...	...	1/0	—	—	—	—
(Ditto, Sol-Fa, 0/6)						
E. M. SMYTH.						
MASS, IN D ...	...	2/6	—	—	—	—
A. SOMERVELL.						
CHARGE OF THE LIGHT BRIGADE (Sol-Fa, 0/6) ...	...	0/6	—	—	—	—
ELEGY ...	...	1/6	—	—	—	—
ENCHANTED PALACE (Operetta, children's voices) ...	...	2/0	—	—	—	—
(Ditto, Sol-Fa, 0/6)						
FORSAKEN MERMAN (Sol-Fa, 0/6) ...	...	1/6	—	—	—	—
KING THRUSHBEARD (Operetta, children's voices) ...	...	2/0	—	—	—	—
(Ditto, Sol-Fa, 0/6)						
KNAVE OF HEARTS (Operetta, children's voices) ...	...	2/0	—	—	—	—
(Ditto, Sol-Fa, 0/6)						
MASS, IN C MINOR ...	...	2/6	—	—	—	—
ODE ON THE INTIMATIONS OF IMMORTALITY ...	...	2/0	—	—	—	—
ODE TO THE SEA (Sol-Fa, 1/0) ...	...	2/0	—	—	—	—
POWER OF SOUND (Sol-Fa, 1/0) ...	...	2/0	—	—	—	—
PRINCESS ZARA (Operetta, children's voices) ...	...	2/0	—	—	—	—
(Ditto, Sol-Fa, 0/6)						
SEVEN LAST WORDS ...	...	1/0	—	—	—	—
R. SOMERVILLE.						
'PRENTICE PILLAR (Opera) ...	...	2/0	—	—	—	—
W. H. SPEER.						
JACKDAW OF RHEIMS ...	...	2/0	—	—	—	—
LAY OF ST. CUTHBERT ...	...	2/0	—	—	—	—
SPOHR.						
CALVARY ...	...	2/6	2/0	4/0	—	—
CHRISTIAN'S PRAYER ...	...	1/0	1/6	2/6	—	—
FALL OF BABYLON ...	...	3/0	3/6	5/0	—	—
FROM THE DEEP I CALLED ...	...	0/6	—	—	—	—
GOD IS MY SHEPHERD ...	...	0/6	—	—	—	—
GOD, THOU ART GREAT (Sol-Fa, 0/6) ...	...	1/0	—	—	—	—
HOW LOVELY ARE THY DWELLINGS FAIR ...	...	0/6	—	—	—	—
HYMN TO ST. CECILIA ...	...	1/0	—	—	—	—
JEHOVAH, LORD OF HOSTS ...	...	0/6	—	—	—	—
LAST JUDGMENT (Sol-Fa, 1/0) ...	...	1/0	1/6	2/6	—	—
(Ditto, CHORUSES ONLY) ...	...	0/6	1/0	—	—	—
MASS (for 5 solo voices and double choir) ...	...	2/0	—	—	—	—
JOHN STAINER.						
CRUCIFIXION (Sol-Fa, 0/6) ...	...	1/6	2/0	—	—	—
DAUGHTER OF JAIKUS (Sol-Fa, 0/6) ...	...	1/6	2/0	—	—	—
ST. MARY MAGDALEN (Sol-Fa, 1/0) ...	...	2/0	2/6	4/0	—	—
C. VILLIERS STANFORD.						
BATTLE OF THE BALTIC ...	...	1/6	—	—	—	—
CARMEN SÆCULARE ...	...	1/6	—	—	—	—
COMMUNION SERVICE, IN G ...	...	2/6	—	—	—	—
EAST TO WEST ...	...	1/6	—	—	—	—
EDEN (Dramatic Oratorio) ...	...	5/0	6/0	7/6	—	—
GOD IS OUR HOPE (40th Psalm) ...	...	2/0	—	—	—	—
MASS, IN G MAJOR ...	...	2/6	—	—	—	—
REVENGE (Sol-Fa, 0/6) ...	...	1/6	—	—	—	—
(Ditto, German Words, 2 Mark.)						
VOYAGE OF MAELDUNE ...	...	2/6	3/0	4/0	—	—

	Paper Covers	Half Boards	Cloth Only		Paper Covers	Half Boards	Cloth Only
D. STEPHEN.				W. M. WAIT.			
LAIRD O' COCKPEN (Sol-FA, 0/6) ...	1/0	—	—	GOD WITH US ...	2/0	—	—
STEFAN STOCKER.				GOOD SAMARITAN ...	2/0	—	—
SONG OF THE FATES ...	1/0	—	—	ST. ANDREW ...	2/0	—	—
SIGISMOND STOJOWSKI.				W. V. WALLACE.			
SPRING-TIME ...	1/0	—	—	MARITANA (Opera) ...	—	—	—
E. C. SUCH.				Ditto, Concert Edition ...	1/6	—	—
GOD IS OUR REFUGE (46th Psalm) ...	1/0	—	—	ERNEST WALKER.			
NARCISSUS AND ECHO (Choruses 1/6) ...	3/0	—	—	HYMN TO DIONYSUS ...	1/0	—	—
ARTHUR SULLIVAN.				ODE TO A NIGHTINGALE ...	1/0	—	—
EXHIBITION ODE ...	1/0	—	—	T. WALROND.			
GOLDEN LEGEND (Sol-FA, 2/0) ...	3/6	4/0	5/0	THE CHILDREN IN THE WOOD (Melodrama			
KING ARTHUR, INCIDENTAL MUSIC ...	1/6	—	—	for Young People) ...	1/6	—	—
TE DEUM FESTIVAL (Sol-FA, 1/0) ...	1/0	1/6	2/6	(Ditto, Sol-FA, 0/6) ...	—	—	—
TE DEUM (A Thanksgiving for Victory) (Sol-FA, 0/6) ...	1/0	—	—	R. H. WALTHAM.			
T. W. SURETTE.				PIED PIPER OF HAMELIN ...	2/0	—	—
EVE OF ST. AGNES ...	2/0	—	—	H. W. WAREING.			
W. TAYLOR.				COURT OF QUEEN SUMMERGOLD (Operetta for			
ST. JOHN THE BAPTIST ...	—	4/0	—	children) (Sol-FA, 0/6) ...	1/0	—	—
A. GORING THOMAS.				HO-HO OF THE GOLDEN BELT (Cantata			
SUN-WORSHIPPERS (Sol-FA, 0/6) ...	1/0	—	—	for Children) (Sol-FA, 0/6) ...	1/0	—	—
D. THOMAS.				PRINCESS SNOWFLAKE (Operetta for children) ...	1/0	—	—
LLYN Y FAN (VAN LAKE) (Sol-FA, 1/6) ...	3/6	—	—	(Ditto, Sol-FA, 0/6) ...	—	—	—
E. H. THORNE.				WRECK OF THE HESPERUS ...	1/6	—	—
BE MERCIFUL UNTO ME ...	1/0	—	—	HENRY WATSON.			
G. W. TORRANCE.				IN PRAISE OF THE DIVINE (Male voices) ...	2/0	—	—
REVELATION ...	5/0	—	—	PSALM OF THANKSGIVING ...	1/0	—	—
BERTHOLD TOURS.				WEBER.			
FESTIVAL ODE ...	1/0	—	—	COMMUNION SERVICE, IN E FLAT ...	1/3	—	—
HOME OF TITANIA (Female voices) ...	1/6	—	—	DER FREISCHÜTZ (Opera) ...	3/6	—	5/0
(Ditto, Sol-FA, 0/6) ...	—	—	—	Ditto Choruses only ...	1/6	—	—
FERRIS TOZER.				EURYANTHE (Opera) ...	3/6	—	5/0
BALAAM AND BALAK ...	2/6	—	—	IN CONSTANT ORDER ...	1/6	—	—
IN THE DESERT AND IN THE GARDEN ...	1/6	2/0	—	JUBILEE CANTATA ...	1/0	1/6	—
(Ditto, Sol-FA, 1/0) ...	—	—	—	MASS IN E FLAT (Latin and English) ...	1/0	1/6	2/6
KING NEPTUNE'S DAUGHTER (Female voices) ...	1/6	—	—	Ditto, IN G (Latin and English) ...	1/0	1/6	2/6
(Ditto, Sol-FA, 0/6) ...	—	—	—	OBERON (Opera) ...	3/6	—	5/0
P. TSCHAIKOWSKY.				PRECIOSA (Choruses only, 0/6) ...	1/0	—	—
NATURE AND LOVE (Female voices) (Sol-FA, 0/4) ...	1/0	—	—	THREE SEASONS ...	1/0	—	—
CHRISTOFERO TYE.				S. WESLEY.			
MISSA EUGE BONE ...	2/0	—	—	DIXIT DOMINUS ...	1/0	—	—
VAN BREE.				EXULTATE DEO (Sing aloud with gladness) ...	0/6	—	—
ST. CECILIA'S DAY (Sol-FA, 0/6) ...	1/0	1/6	2/6	IN EXITU ISRAEL (English or Latin Words) ...	0/4	—	—
VERDI.				S. S. WESLEY.			
ERNANI (Opera) ...	3/6	—	5/0	O LORD, THOU ART MY GOD ...	1/0	—	—
RIGOLETTO (Opera) ...	3/6	—	5/0	FLORENCE E. WEST.			
LA TRAVIATA (Opera) ...	3/6	—	5/0	WIDSUMMER'S DAY (Operetta for children) ...	1/6	—	—
IL TROVATORE (Opera) ...	3/6	—	5/0	(Ditto, Sol-FA, 0/6) ...	—	—	—
Ditto Choruses only (Sol-FA) ...	1/0	—	—	JOHN E. WEST.			
Ditto Concert Edition (Sol-FA, 1/0) ...	1/6	—	—	LORD, I HAVE LOVED THE HABITATION OF			
CHARLES VINCENT.				THY HOUSE ...	1/0	—	—
LITTLE MERMAID (Female voices) ...	1/6	—	—	MAY-DAY REVELS (Children's voices) (Sol-FA, 0/4) ...	1/6	—	—
VILLAGE QUEEN (Female voices) (Sol-FA, 0/6) ...	1/6	—	—	SEED-TIME AND HARVEST (Sol-FA, 1/0) ...	2/0	—	—
A. L. VINGOE.				SONG OF ZION ...	1/0	—	—
MAGICIAN (Operetta for children) (Sol-FA, 0/6) ...	2/0	—	—	STORY OF BETHLEHEM (Sol-FA, 0/6) ...	1/6	—	—
W. S. VINNING.				C. LEE WILLIAMS.			
SONG OF THE PASSION (according to St. John) ...	1/6	—	—	FESTIVAL HYMN (Sol-FA, 0/3) ...	0/6	—	—
T. L. VITTORIA.				GETHESEMANE ...	1/6	2/0	—
MISSA O QUAM GLORIOSUM (English words only) ...	1/6	—	—	HARVEST SONG ...	1/6	—	—
S. P. WADDINGTON.				LAST NIGHT AT BETHANY (Sol-FA, 1/0) ...	1/6	2/0	—
JOHN GILPIN (Sol-FA, 0/6) ...	2/0	—	—	A. E. WILSHIRE.			
WHIMLAND (Operetta for children) (Sol-FA, 0/6) ...	2/0	—	—	GOD IS OUR HOPE (Psalm 46) ...	2/0	—	—
R. WAGNER.				CHAS. WOOD.			
FLYING DUTCHMAN (Opera) ...	3/6	—	5/0	ODE TO THE WEST WIND ...	1/0	—	—
Ditto Choruses only ...	2/0	—	—	R. T. WOODMAN.			
Ditto Act III. ...	1/6	—	—	FALMOUTH ...	1/6	—	—
Ditto Selection from Act II. ...	1/0	—	—	F. C. WOODS.			
HOLY SUPPER OF THE APOSTLES ...	2/0	—	—	GREYFORD LEGEND (1797) (Male voices) ...	1/0	—	—
LOHENGGRIN (Opera) ...	3/6	—	5/0	(Ditto, Sol-FA, 0/6) ...	—	—	—
Ditto Act I. ...	1/6	—	—	KING HAROLD (Sol-FA, 0/6) ...	1/6	—	—
Ditto Act III. ...	1/6	—	—	OLD MAY-DAY (Female voices) (Sol-FA, 0/6) ...	1/6	—	—
Ditto Choruses only (Sol-FA) ...	1/0	—	—	E. M. WOOLLEY.			
PARSIFAL (Opera) ...	—	—	—	CAPTIVE SOUL (Female voices and Tenor Solo) ...	1/6	—	—
TANNHÄUSER (Opera) ...	3/6	—	5/0	D. YOUNG.			
Ditto Act II. ...	2/0	—	—	BLESSED DAMOZEL ...	1/6	—	—
Ditto Act III. ...	1/6	—	—				
Ditto Choruses only (Sol-FA) ...	1/0	—	—				
Ditto SCENES FROM (Concert Edition) ...	1/6	—	—				
TRISTAN AND ISOLDE (Opera) ...	2/6	—	—				

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100



Mus 082 .1 .001
The black knight = Der schwarze Rit
Loeb Music Library AIY5252



3 2044 040 449 332

